

September, 1958

Music Clubs

MAGAZINE

VOL. XXXVIII NO. 1

A Backward Glance
at the Cliburn Episode—

How a Music School
Helps Its Students—

*The Story of the Juilliard
Placement Bureau*

Open the Door to Our Young
Singers—

*Loite Lehmann Pleads for
Greater Opportunity*

University Microfilms
Mr. Eugene B. Power
313 North First St.
Ann Arbor Mich
Comp.



NATIONAL FEDERATION OF MUSIC CLUBS

PIANO BY BALDWIN

at the request of Leonard Bernstein



MUSIC CLUBS MAGAZINE

NATIONAL FEDERATION OF MUSIC CLUBS
MRS. RONALD A. DOUGAN, *President*

Colley Road, Box 620
Beloit, Wisconsin

VOLUME XXXVIII NUMBER 1

OUR COVER PICTURE

BACH "B MINOR MASS"—A typical festival audience at the Tanglewood Music Festival gives rapt attention to the noble Mass and a noble performance by the Boston Symphony Orchestra.

(Photo by Constantine Manos)

EDITORIAL OFFICE
445 W. 23rd Street
New York 11, New York

EDITOR
Edith Behrens

MANAGING EDITOR
Helen Havener

PUBLICATION EDITOR
Patricia Anderson

NATIONAL ADVERTISING
REPRESENTATIVES
J-V Associates
274 Madison Ave.
New York 16, N. Y.

EDITORIAL BOARD
Dean Mark Schubart
Juilliard School of Music
120 Claremont Avenue, New York City

Miss Martha Galt,
Box 375, Canton, Georgia

Miss Quaintance Eaton
117 W. 57th Street, New York 19

Mr. John Tasker Howard
276 Grove Street,
Montclair, New Jersey

Student Division Editor
Mrs. Charles A. Pardee
909 Lakeside Place
Chicago 20, Ill.

Editor Junior Highlights
Virginia Castoe Combs
1410 Fairview Avenue
Columbus 12, Ohio

Department of Publicity
Mrs. Blant Burford
6712 Bob O Links Drive
Dallas, Texas

Chairman of Publications
Mrs. C. Henry Jaxtheimer
425 Twitmyer Ave., Sharpsville, Pa.

Executive and Publicity Director
Miss Helen Havener
445 W. 23rd Street, New York 11

PUBLICATION OFFICE—445 W. 23rd
Street, New York 11, N. Y.
Re-entered as Second Class Matter at the
Post Office at New York, October 15, 1951.
Additional entry at Kutztown, Pa. Published
five times a year, September, November,
January, April and June.
Subscription price \$1.50 a year. Single
copies 35c.

CONTENTS FOR SEPTEMBER, 1958

FRONTISPIECE	
The Peninsula Music Festival	2
CORRESPONDENCE VIA THE NEW YORK TIMES	
Vera Wardner Dougan	3
FROM THE EDITOR'S DESK—A BACKWARD GLANCE AT THE CLIBURN EPISODE	5
HOW ONE RENOWNED MUSIC SCHOOL WORKS FOR ITS STUDENTS	
Betsy Neuburg	6
WE SALUTE HOWARD HANSON	8
OPEN THE DOOR TO OUR YOUNG SINGERS	
Lotte Lehmann	9
HOW TO LIVE THROUGH AN AUDITION	
Jeanne Mitchell	10
IN THE FEDERATION SPOTLIGHT	12
SUMMER MUSIC IN OUR FEDERATION	14
FROM THE REVIEWING STAND	
Sigmund Spaeth, Naomi Reynolds, Quaintance Eaton	25
MOZART — A SONNET	
Nina Dikeman Bakker	28
THESE FOUR, ALL YOUNG ARTIST WINNERS, AMONG THE DISTINGUISHED MUSICIANS TO BE HEARD AT SAN DIEGO BIENNIAL	
Edith Behrens	29
THE SACRED MUSIC PAGE — MUSIC IN WORSHIP—WHERE DOES THE CHILD COME IN?	
Helen Morgan	30
ECHOES OF OUR STATE CONVENTIONS	31
NEW MUSIC	
Martha C. Galt	34
WINNERS OF STUDENT DIVISION EVENTS	
Virginia A. Pardee	35
PRESENTING A DONOR MEMBER AND SEVERAL NEW LIFE MEMBERS	
Dorothy D. Coolidge	36
SCHOLARSHIPS, AWARDS AND HONORS GRANTED SINCE THE 1957 BIENNIAL	37
THOUGHTS OF THE SCRAPBOOK CHAIRMAN	
Carol Lockard	39
THE TREASURER'S EXTENSION CHART	44
CHOICE WORKS BY OUR FEDERATION COMPOSERS	45
THE NATIONAL FEDERATION ROSTER	50



One of the pleasantest summer music events added to our Federation schedule in recent years is the Peninsula Music Festival at Fish Creek, Wisconsin, which brings a large group each season to the charming resort in our National President's state. Pictured is a foursome who not only played prominent roles at the Federation Week-End, but were obviously enjoying it. Left to right, they are: Mrs. W. Paul Benzinger, National Board Member from Wisconsin; Dr. Thor Johnson, director of the Festival; our National President, Mrs. Ronald Arthur Dougan, and Mrs. Carl Wilson, Chairman of the Festival Week-End.

A CORRESPONDENCE VIA THE NEW YORK TIMES

The National Federation of Musical Clubs, Leventritt, Naumburg, and several other foundations dole out annual prizes and concert managers are supposed to jump at the chance to book these winners and make a fortune on 20 per cent of \$250.

Instead of a great big prize of say \$1,000 or a free recital in Town Hall, if these well-intentioned people would provide additional concert opportunities, they would be making a more practical contribution.

Suppose the Federation of Musical Clubs placed the prize winners in its own clubs and gave each winner a tour of thirty dates at \$250. That would be showing confidence in their own picks, establish a new market, and add to the number of opportunities.

The above is an excerpt from a letter by Frederick Schang, President of Columbia Artists Management of New York, which was printed some months ago in the "New York Times." Our President, Mrs. Vera Wardner Dougan, sent the following to the "Times" in answer to Mr. Schang's statements.

To the Music Editor:

The correspondence which has been going on for several weeks in the *Sunday Times*, inspired originally by Mr. Ross Parmenter's article on "The Plight of Soloists," has greatly interested us. There have been in it several references to the National Federation of Music Clubs, including the suggestion of Mr. Schang, the president of Columbia Artists Management, that it would be wiser for the Federation, instead of giving its winners a \$1,000 cash award or a Town Hall debut, to guarantee them engagements in our clubs at a specified fee.

Obviously, Mr. Schang does not know that in addition to providing the award, this is exactly what we do. For the past several years the Federation has undertaken to book its winners for a two-year period, at least, unless they were fortunate enough to obtain management contracts immediately. We may not achieve a minimum of 30 concerts for each winner, though in some cases we have; and our clubs accept the responsibility for paying all travel and local entertainment for the young artists. We charge no management fee and bear all incidental expenses ourselves, so that the entire sum earned at each concert goes to the artist.

That this method has been reasonably effective can be best illustrated by quoting one of our recent winners who was booked by a major management after our office had handled her for a year. At the end of her second season under concert management, she said that although she had been paid a much larger fee than we could pay for each individual appearance, so much had been deducted for expenses and management costs that she had actually earned less than when we were handling her exclusively.

The above statement should not be interpreted to mean that we do not want our winners to secure managers, and good ones, as soon as possible. Indeed, the majority of them have done so and have achieved a large measure of success. But it does show, we think, that the moment they are professionally managed life does not become all sunshine and roses.

We also want to point out that our efforts in behalf of Young Artist winners do not cease after the first two years. We help to build audiences for Town Hall recitals of present and former winners, and our members are among the most prominent supporters of their concert appearances in cities throughout the United States. We also circularize our clubs annually, with the names, addresses, fees and management of present and past winners, asking club officers to arrange concerts for them, or to suggest them for local concert courses.

The National Federation of Music Clubs has been responsible for launching the careers of such internationally known singers as Margaret Harshaw, Nan Merriman, Martha Lipton and Paula Lenchner (now meeting with great success in the opera houses of Europe). Also pianist Rosalyn Tureck, a foremost Bach specialist; pianist William Masselos, noted interpreter of modern music; Carroll Glenn, brilliant violinist, and in recent years pianists like Claudette Sorel, Richard Cass and Ivan Davis, who have made outstanding reputations in this country and abroad. Izler Solomon, conductor, Robert Weede of the Metropolitan and of Broadway's *The Most Happy Fella* fame, are also Federation winners, Carol Smith, Eunice Podis, and many others. Michael Rabin and Donald Gramm won important scholarships.

This, we believe, proves that the Federation performs a genuine service for young talent. We are sure any of the artists named would say that our organization has supported them loyally, not only through booking them in the early days of their careers, but later by attending their concerts in large numbers.

The Federation is supremely conscious of the fine service that such organizations as Community and Civic Concerts render to the artists of this country. However, we believe if a survey were taken it would be discovered that a substantial percentage of the officers and members of the local associations of these two organizations are also Federation members and, therefore, are in considerable part responsible for the success of their local concert series.

We feel very strongly that one other statement of Mr. Schang's should be challenged: namely, that the "plight" of concert artists is no greater than that of recently graduated engineers, teachers, lawyers and doctors. We know that teaching opportunities are practically limitless, and that there are not nearly enough teachers to fill the demand; also that great incentives are being held out to recent graduate engineers and scientists, and that the compensation is large. Likewise doctors and lawyers are required to pass state board examinations before entering practice and, therefore, are professionally vouched for in advance, while the artist has to make his or her own way, except for the assistance of organizations such as ours.

The Federation can attract attention to their talent; it can assist them in getting launched, but we do not feel that it is our prerogative to usurp the function of the professional manager, or that if we attempted to do so, such interference would be welcomed. When the managers ultimately take over our Young Artists, as they usually do, our task is to keep alive the interest in these talented young people and to help build audiences in the various communities where they are booked. We are confident that we discharge that duty faithfully.

Vera Wardner Dougan -
President

From the Editor's Desk

A Backward Glance at the Cliburn Episode

VAN CLIBURN has played and conquered, both in Russia and now on his own home ground. It has been a joyous thing for anyone interested in music, and specifically in our talented young musicians, to follow the events of the last six months since Cliburn won the Tchaikovsky Piano Award in Moscow in April. We have rejoiced in his good fortune and we have basked in his reflected glory. His mother, Mrs. Rildia O'Bryan Cliburn, has been a part of our Louisiana Federation, served as president of the Kilgore, Texas, Music Club for two terms, and is active in our Junior club work. Mrs. Luther A. Beene, one of our Board members from Shreveport, La., (Van's birthplace) was with the Cliburns in New York and was present when Van planted the lilac tree on the grave of Rachmaninoff.

But now perhaps it is also time for us, who are concerned with young talents, to look more closely at what has happened and ask a few questions. Such as: *Did the Russians really discover Van Cliburn?*

We will let pianist Abram Chasins, music director of WQXR, writing in *The Reporter*, answer this one. "The Russians," he writes, "merely embraced enthusiastically what we as a nation regard listlessly and relinquish casually, what their people value and our people ignore. Until recently, Van Cliburn's career had followed a pattern all too familiar to the very best American talent. In short, his great gift (which had already been fully acknowledged in this country by those in the music world) was on the point of becoming just another casualty in our publicity-enslaved cultural callousness."

"Yet," writes Mr. Chasins in the *New York Times Magazine*: "It was the Russians who put Cliburn into orbit and stirred our national conscience and consciousness—Their idolatry of Cliburn was not alone a testimony to a pianist, but also a pointed rebuke to the United States on grounds where we are undoubtedly vulnerable—our provincial attitudes about art, our apathy toward intellectual attainments and the non-representation of our nation's cultural life within the government itself."

Another question: *How come our public didn't recognize Van Cliburn's talent before?*

He'd been playing nationally for some years. He had won the Chopin Prize of the Kosciuszko Foundation in 1952, the difficult Leventritt Award in 1954—in fact, he won every award he ever tried for. He had played with the New York Philharmonic and many other distinguished orchestras, and was highly regarded by their conductors as well as the critics before whom he played. He was soloist on CBS Radio's *Woolworth Hour*. In musical circles, he was known as a "comer." But artistic distinction is one



Van Cliburn, whose spectacular triumph in Russia has focused nationwide attention on the home-country problems of young American artists.

thing, and making a successful career is another. According to *Time Magazine*: "The dwindling demand for Cliburn's talents followed a pattern familiar to young recitalists: one big-prize winning season followed by relative obscurity." When the suggestion was made that Cliburn try out for the Moscow competition, his career was almost at a standstill. Van had to borrow the money to come from his home in Texas to New York, then to make the trip to Moscow.

Did our government take any part in helping American artists to enter this contest?

Our government is beginning to realize that the arts may have a contribution to make in international relations, but it is slow in getting the idea. Up to the victory of the young American in Moscow, our State Department paid very little heed to the whole affair. He was able to make the trip only through resources made available to him by the Martha Baird Rockefeller Fund; and the Russian government paid his trip home. "On the other hand," said Howard Taubman in the *New York Times*: "The Russians made their Tchaikovsky contests almost an occasion of national celebration. The highest authorities took

(Continued on page 49)

How One Renowned Music School Works for Its Students

By BETSY NEUBURG

"We at the Juilliard School try to train our students to be flexible and adaptable. Even though they may specialize in performing while attending Juilliard, we want them to face reality. The fact is that immediately after graduation they cannot depend entirely upon concerts as a source of income. A recital career is something which many of them can develop over a period of some years; but as they start out, we attempt at first to steer our young artists into allied fields of music where they may supplement their earnings."

The speaker was attractive Mary Van Ess, who since 1953 has been head of the Placement Bureau of the Juilliard School of Music in New York City. She holds the B.A., B.M.E., and M.A. degrees; and incidentally, her own experience in the world of music has run a complete gamut since she first came as a singing student to Juilliard during a summer session years ago.

After graduation from Central State College in Oklahoma, she taught singing there for five years. Another three years on the faculty of Grinnell College in Iowa convinced her that over a quarter of her teaching responsibilities lay in counseling the music students during their first two years. First of all, they needed help in choosing a major field; second in planning a career. Assisting students in a proper evaluation of their abilities became a basic interest.

Seated in an office whose walls were covered with large sectional maps of the United States, Mary Van Ess described the work of her Placement Bureau: "Our present staff consists of myself, a placement counselor, a secretary and a part-time clerk. We offer a free and voluntary service to all

students and graduates of the Juilliard School. Right now, 75% of our graduates are registered with the Bureau for jobs in music, and over half of our present students have filed applications for part-time work while they study.

"In order to register with us, students and graduates fill out application forms which relate their educational background, professional experience and job preferences. Confidential reports from the Juilliard faculty and other teachers are added to each person's file. These files comprise a large portion of our work and we are constantly referring to them. Eager to help alumni advance in the profession, we encourage them to keep in touch with us as often and as long as they wish. You may see by these maps that we are in contact with our working graduates from all over the United States. Each pin represents one of them."

Pointing out the small colored pins with attached name tags in the area maps, Mrs. Van Ess continued: "Employers across the country write in or telephone for Juilliard graduates to fill positions in symphony orchestras as players, managers, or conductors. Colleges and schools are constantly looking for teachers, while churches and synagogues have need of directors, organists and singers. A few requests come in from Canada, South America, Europe, and recently a call for string players came from as far away as New Zealand. As requests come in, our map and pin system helps us locate candidates in each area who may be referred for auditions and interviews. The color of each pin signifies a particular instrument. Gold is for violin, blue means a pianist, etc." There were gold and blue pins in plenty.

Mrs. Van Ess is firm in her be-

lief that there are opportunities in the musical picture, if the graduate is willing to spread out, geographically speaking, and adapt, after specialized training. Although she is basically concerned with the planning of permanent musical careers, Mrs. Van Ess also takes deep interest in the part-time employment available to the Juilliard enrollees while they are studying.

"Today we find that the majority of our graduates can make a living in music," she said. "Most of them hold more than one job. This is characteristic of the profession, and fortunately the combination of performance and teaching attracts many."

"The instrumental, vocal and dance studios of the Juilliard School use at least 50 pianists from the student body for accompanying," she continued. "These paid jobs are limited to 10 or 12 hours a week per person, so as not to cut into studies. Jobs outside the school, also, are found for pianists; in fact, players interested in accompanying as a career have a smooth transition into their profession by retaining their current employment, which may already account for half of their working week, and adding other clients. Many Juilliard piano students can also earn money and gain experience by private teaching while still studying. There is little difficulty finding a class of five to 10 piano students in and around New York."

"Many students remain in the New York area for a few years following graduation to study, audition, or perhaps give a debut concert. Part-time work during their student days may well lead to self-support during these crucial years. The pianists are the easiest to place; one must admit



Mary Van Ess, the charming director of the Placement Bureau of the Juilliard School of Music, gives sound vocational advice to an aspiring young musician.

that opportunities for teaching other than piano are somewhat limited. However, requests for violin teachers are increasing around New York. Singers can usually obtain jobs in churches and synagogues in the city, and we have seldom had difficulty finding part-time work for an organist. During summers about one-third of our student body is placed at camps, (music counselors) resorts and summer theatres."

We asked about playing engagements. She smiled ruefully. "These, alas, are not easy to come by," she admitted. "Concert careers must literally be built; and success there depends upon a proper evaluation of abilities and one's own initiative and activity. The Bureau is geared to inform its applicants on career procedure and requirements. But we consider that the way in which a person develops his own resources to create playing opportunities is more useful than our placement efforts."

"In recent years a number of our graduates have been attracted

away from New York by the position of artist teacher at a college. This is the relatively new concept of a young artist in residence, who, while teaching, is encouraged to perform recitals nearby and allowed the necessary time for it. In addition to solo artists, most colleges and universities have or want a faculty trio, quartet or vocal group. This emphasis on performance and the predicted expansion of our colleges will result in more and better opportunities for musicians."

"Qualifications for the artist teacher? Juilliard's Master of Science degree is designed to equip the artist with intensive work in pedagogy and liberal arts as well as music, so that candidates enrolled in our degree courses develop a flexible attitude and are adaptable musicians. With a knowledge that one's income cannot depend entirely upon playing engagements, many graduates also find it feasible and attractive to combine symphony orchestra playing with a music teaching job in the public schools. Also we receive steady calls for

teachers from private music schools, settlement schools and preparatory schools. An upsurge of string instruction, spurred perhaps by state programs, has been noted in the last few years, along with a crying need for string players in symphony posts. Good oboe players are also in heavy demand."

"Unfortunately, the musician who seldom reaps rewards commensurate with time and money spent is the one bent on a solo career. The singer can look forward to concertizing with more hope than the pianist, whose field is crowded and competitive, or the violinist, who still cannot find many audiences for his solo recitals. Of late, however, growing interest in chamber music and performances as an artist-teacher have eased the violinist's situation. But it's pretty hard for an unknown fiddler, even a talented one, to establish a wide reputation."

It gives Mrs. Van Ess special pleasure to create a position where one did not exist. For in-

(Continued on page 13)

Eighth in Our Series of American Composers

We Salute —

Howard Hanson

No American musician has been more active in behalf of American music than Dr. Howard Hanson, head of Rochester's Eastman School of Music. He is the first important composer to come out of the middle west. His gifts in the fields of education, and conducting as well, have exerted a profound influence on the musical life of our country. Both here and abroad Dr. Hanson is known and beloved. He has been the recipient of countless honors and holds at least 10 honorary degrees.

Howard Hanson was born of Swedish parents at Wahoo, Nebraska, in 1896. Today a sign erected by the Wahoo Chamber of Commerce proudly informs visitors of Hanson's birthplace. Young Howard received his early musical training from his mother. Later he studied at Luther Junior College in Wahoo and attended the Institute of Musical Art in New York. Although he studied the piano, his ambition never focused on a concert career; from an early age he concentrated on composition. After graduation from Northwestern University, Hanson's career as an educator was under way. He was only 21 years old when the College of California appointed him Dean of its Conservatory of Music and Art in San Diego. All the while, he pursued his bent for composition.

In 1921 the American Academy in Rome awarded its first Prix de Rome for composition to Howard Hanson. During three productive years in Italy he continued to study and compose, with mounting public recognition. Following a return to the United States in 1924, Hanson conducted a performance of his *Nordic Symphony* in Rochester, New York. George Eastman, donor of the Eastman School, chanced to be in the audience and was impressed with the young composer-conductor. They were introduced, and shortly thereafter Dr. Howard Hanson became Director of the Eastman School of Music, a position he holds today after 34 years.

Enormous teaching responsibilities and a heavy conducting schedule have never kept Howard Hanson from composing. He has been called "our most notable conservative composer." Orderly and tidy in his musical habits, he has made America and Sweden the main themes in his music, which John Tasker Howard once described as "conservatively modern." Perhaps Hanson's first two symphonies, the *Nordic*



Dr. Hanson

and the *Romantic* are among his best known works. His Fourth Symphony won a Pulitzer Prize. He is among the very few Americans who have had opera performed in New York's Metropolitan Opera House. His *Merry Mount* (from Hawthorne's Tale: *The Maypole of Merry Mount*, depicting Puritan Massachusetts of 1625) was produced there in 1934.

Dr. Hanson has always boosted the music of other American composers. He inaugurated the American Composer's Orchestral Concerts in 1925 because "There exists in the United States a large number of gifted creators of music, who must have support in expressing the life and time of our nation." These concerts have taken place under his direction for 33 years; as president of the National Music Council and Chairman of our Federation's Vocational Guidance Committee, he has constantly called to public attention our own creative music, the need for providing opportunities for publication and public performance of new works, and the many opportunities for employment, aside from performance, which exist in the music field. On European tours, Hanson has conducted many programs exclusively of American music.

Among his many present commitments, Dr. Hanson is a member of the Advisory Committee on Music for the State Department, on the U. S. Commission for UNESCO, and on the examining jury for the American Academy in Rome. Since 1946 he has been married to Margaret Elizabeth Nelson. The Hansons reside in Rochester, New York. From there Howard Hanson continues his vigorous campaign for our contemporary composers and for a cultural "climate" in which they can work happily and effectively.

Open the Doors to Our Young Singers!

The Great Soprano, Lotte Lehmann, Speaks at the Central Opera Service Conference in New York City

SOME time ago I attended the lecture of a well known theatre leader who talked about the problems of young musicians, especially singers. Stressing the fact that the start is so difficult, he told us about an opera director who had declared that he never would engage a beginner, no matter how talented he or she might be. The hall was filled with ambitious young beginners; what they heard was not very encouraging. Later on, I asked the lecturer for the name of this opera director. I said I would like to include him in my evening prayers. And to the students I said, "I give you good advice. Go tomorrow, buy a gun and shoot yourself."

Such is the quandary of many excellent young singers. Having been a singer myself, naturally the problems of my successors are most dear to my heart. The wish to help them is so fervent that I am sad to realize that I cannot do it. To get a position they have to have a name. But how can they get one, I ask you! They are supposed to come as experienced actors. But how to get experience . . . that is another question written in the stars.

In my time, as a beginner in Germany, I had really no problem. I thought I had, but compared with today's worries, it seems as though everything

was presented on a silver platter to me. All the cities and towns had theatres with daily performances . . . half legitimate theatre, half opera. If one had a good voice and some talent, one got a job. Somewhere one got an engagement. The reason for this is that all the orchestras and opera companies of Europe get financial support from the local or state or national government. I cannot understand why this country cannot do something similar. America, this splendid, great country—why, in heaven's name, can it not also have opera houses in every city?

Naturally opera should be sung in English. Opera can only be made popular for the masses if they understand the words, if they know what the singers are talking about. I often hear the objection that any way one does not understand the singers. I am sorry, but they should be made understandable. A good and clear diction is, of course, very necessary, also good translations, as for instance, that of John Gutman of *Der Rosenkavalier*. I produced *Der Rosenkavalier* in the summer in Santa Barbara at the Music Academy of the West, and in this translation. You know that I have sung the Marschallin

(Continued on page 43)



Mme. Lehmann coaches an opera scene from "Aida" at the Music Academy of the West, with Grace Bumby as Aida and Kay McGracken as Amneris.



Jeanne Mitchell, talented young violinist, who is the author of this article.

How to Live through an Audition

By JEANNE MITCHELL

ALL the world's an audition, if you like, and we are all the performers as well as the listeners and watchers. If living is the greatest performance of all, at least we are able to practise it from birth. It is much later that some of us begin to practise the lesser art of music. It is decades later when we can begin to hope to approach mastery of our musical brains and instruments.

The difficulties of playing an audition (concerts are auditions, also, made before people who have gambled on the chance that they might enjoy one's playing) arise from its on-the-spot nature: at *this* time, in *this* place, no matter what your mood or the state of your body or nerves, you must produce or be rejected. You need control, and this can be gained through practical understanding of what an audition demands, and through personal philosophy of life.

Control is a funny thing: the solo performer must have it or give up trying; and yet it is no Siamese twin to giftedness. They say that Charles Martin Loeffler, the violinist contemporary of Debussy (remembered for his remark to an opinionated pipsqueak: "I am sorry to hear that you don't like Brahms; he spoke so well of you") played the violin more gorgeously than any colleague, and yet he preferred the companionship of the string section of the Boston Symphony to what was, for him, lone torture on the solo stage.

When you are uncontrollably scared all your body wants to do is run, and since you cannot let it leave

the stage you are tense as a drum-head: i.e., partially paralyzed. If you are helplessly tired or physically depressed for any reason, your body will be lax and you may tighten muscles wilfully in search for control—creating rigidity just as crippling as that caused by panic. Oh, the variations are infinite. I have learned, for instance, to beware of medications: an obvious warning, and yet it took a semi-catastrophe to convince me. Years ago I left for a tour of the eastern Atlantic states with an infected toe. Before boarding the train I took my toe to a doctor, who made a joke about playing violins with feet and injected me with penicillin suspended in an oil base. Later, the physicians and patients of the world were to discover that this form of the drug can cause bad allergic reactions; I found it out soon. The first stop of my tour was Sayre, Pennsylvania, where I was to play that night. When I got off the train I felt—well, peculiar. It was hard to breathe. About five o'clock in the afternoon I was choking. At quarter past five I could *not* breathe. While I turned blue, some blessed well-equipped doctor shot antihistamine into my arm. When I could breathe a little, more was sprayed into my bronchial tubes. When I could swallow, pills were administered. I walked on stage, that night, saturated to the roots of my hair with antihistamines of every kind.

I have my accompanist's word for it, the citizens of Sayre heard a weird performance of Glazunov. It seemed to me that my fingers would not wake up, and I tried to force my will upon them to move. Days afterwards, my back, arms and legs still were

sore from the tension of that concert. What I produced in actuality, said the pianist, was the slowest rendition of a fast piece ever played, which waned more turgid the more I forced. Had this been a private audition before judges, and not a public concert, the situation would have been worse. At least the audience heard beautiful music on an autumn evening.

Rule One for an audition: Ask for a postponement if your body is not "itself." Very often on tour we cannot avoid playing through a fog of simple weariness. We have to work for years to gain the margin of technical ease which will allow us to do this. But when one's reaction time is pathologically changed, as by high fever, drugs or deep exhaustion, the moment is inappropriate to play for criticism.

Rule Two is so fundamental that one might almost forget to mention it. Remember, when seeking an audition and planning for it, that the outcome of it matters (otherwise why go through it?) and that you will realize this with full impact the moment you begin to play. So prepare your audition program ten times better than a New York recital. There are those wonderful times when one can say "I don't need to warm up. I can go right out and pulverize them cold; and if they don't choose to choose me, I can walk out the door and into a better scheme."—But they are rare—

Just before the audition commences, any performer must plow through a period of tension hard to describe. Just as some people are able to face a gangplank with outer calm and inner numbness, some find themselves approaching a stage and its opening measures with nerves which are denied rather than controlled. This state of mind, being unrealistic, is likely to be disastrous. It brings with it the moment when one realizes sharply where one is standing, what one is expected to do, and how much hangs in the balance. This is the time when an experienced soloist can be heard suddenly and momentarily to lose perfect command after a strong and confident beginning. It is much more difficult to regain control after a shattering second of lucid self-doubt than it is to work through normal trepidation to a workmanlike concern with the music and self-forgetfulness.

So, better to use any means at hand consciously to keep one's balance than to pretend the floor is not rocking. Some musicians pray and thus gather their forces into one fighting bundle of energy. Others grab a quiet interlude, if only for a few seconds, to review whatever real bases they know for self-possession. Others have worked out bizarre gimmicks which harm no one although they hoist bravery by chopping the terror down to size. One famous violinist used to conceal his trembling from the audience and to some extent from himself by bowing with great courtliness and dignified smiles, saying behind his teeth with each smile "———". This means approximately "A pox on you." Had his

Supplementary Tips to Auditioners

Mala Rubinstein, a niece of the famous cosmetician, has served as adviser to many budding young artists, not only in the musical field, but on the stage and screen. Here are some of her tips to auditioners.

Costuming: It is better to be underdone than overdone in dress. It is quite possible to achieve a fine effect with very little money. Choose simple designs, few and unobtrusive trimmings, accessories that harmonize with the costume from head to toe. Girls who are short should not wear clothes that cut down their height; should avoid big sleeves, big hats, large costume jewelry. Taller ones can afford wide hats, and in the main they look better in two-piece costumes, because these tend to lessen rather than accentuate their height.

For evening: The keystone should be dignity for the performer, whatever her age. Strive for the elegant and classical rather than the theatrical. Since platform costumes focus attention to a considerable extent on the legs and feet, have gowns made somewhat longer than general fashion dictates. Avoid too many mixtures of colors, and particularly too many colorful accessories.

Hair: Dark hair is much more becoming if it is left sleek. Light hair may be fluffier, although under no circumstances frizzy, and never too long. Bangs should be avoided. They tend to create a childish appearance which is a handicap to a really talented artist.

Make-up: The skin should always be immaculate, clean and clear. For daytime, lipstick, if used, should always be very light; at night, under artificial light, a deeper tone is permissible, perhaps desirable. The powder, essential in the daytime for those who have an oily skin, is a 'must' at night for everyone, and preferably it should be opalescent. And for platform performers a little touch of pencil—so slight that it will not be obvious—for lashes and brows, is recommended.

Posture: When you walk on stage, be sure that your hands are relaxed at their sides, unless they are carrying an instrument. Do not take long strides or walk rapidly. Keep your back straight, do not let your shoulders slump, hold your neck as high as possible. When you are seated at a piano, or playing some other instrument, seated, avoid slumping of the body, a swayback, which accentuates the diaphragm. Shoulders should be straight, diaphragms pulled in, hands relaxed, except when actually playing an instrument.

For both sexes: Be sure that your nails are immaculate. Men should always have a conservative haircut. Long, untidy hair is offensive on a platform. Girls should be careful to have their heels and their stocking seams straight.

admirers known! Yet he played the better for them for all that.

I have not mentioned one area in which one can prepare fully beforehand to bolster security: appearance. While players of both sexes have to take into account the fact that an audition involves being seen as well as heard, it is true in our set-up that women are more responsible than men for looking their very best. For some reason a woman almost insults the rest of the world if she seems to have neglected her appearance. There are real authorities to whom we listen, if we are sensible, for pointers on grooming, posture and dress (one of the best of whom, Mala Rubinstein, is quoted on this page). There are times, however, when what is right for the street is wrong for the stage, and what is right for the acting stage is wrong for the concert stage. For instance:

(Continued on page 49)

In the Federation Spotlight

Presenting Connecticut's Unique Duo-Piano Groups And Saluting the Talented Writer-Daughter of Our National President

INTRODUCING THE DUO-PIANISTS

Duo pianists will never come a dime a dozen, but Connecticut's Fairfield County abounds in the species, boasting the largest single covey of two-piano teams in existence. The group, formed in 1949, is now known as the Duo Pianists of the Darien Community Association. Made up originally of 15 women interested in music as a means for fun and stimulation in their spare moments, today the membership is over 50 and still increasing. Young women, mothers of small children, grandmothers and an occasional great-grandmother serve to swell the ranks. At one time a great-great-grandmother joined the players.

At its inception, the organization chose to play literature for two pianos, or four hands. At first, activities were confined to weekly meetings under the guidance of a fine coach, Mrs. Juliet Shaw of Silvermine, Connecticut. Before each class, members paired off in teams to prepare selections for coaching. It soon became evident that public performance was a possible goal, so as the group enlarged, the Darien Community Association extended a small subsidy and offered its Community House for concerts. Individual members still pay fees for coaching, but the community is responsible for renting the second piano in the Community House, keeping the instruments tuned, and providing chairs for the concert audiences.

The presence of over two dozen enthusiastic two-piano teams has enhanced the musical life of the community and surrounding

countryside. Working in classes of twelve members each, benefit programs are prepared for local clubs and hospitals as well as for the Community Association in Darien. If one team breaks a leg, there is always another to pinch-hit! The groups prefer working on music originally intended for two pianos, although they occasionally use transcriptions and arrangements. In an effort to broaden their musical range, compositions are sought from publishers as far away as Europe and South America.

In collaboration with the therapy department of Stamford's Schubert Club, some of the duo-pianists present monthly programs at the Fairfield State Hospital in Newtown. One pianist even devotes

a day each week to practicing with a gifted patient. Together they recently performed Mendelssohn's Concerto No. 1, Opus 25. Other hospitals in the area receive the pianists with delight. Members of the Darien group have also traveled into New York State for club and hospital concerts. They have achieved wide recognition and appreciation; yet the satisfaction felt by each player is better even than applause.

Although the Duo-Pianists are not all affiliated with the National Federation of Music Clubs, two former Federation officials are among its moving spirits. They are Mrs. Dudley Roberts, former president of the Connecticut Federation and present president of the



Tuesday Ensemble Duo-Pianists of the Connecticut group. Seated at pianos 1. to r. are Adelaide Z. Cohan, Mrs. Dudley E. Roberts and Mrs. Wilfred Forrest; standing, Mrs. Robert Fegley, Mrs. Roger Newland, Elsie Wayne Comer. Center, Mrs. Harold Winton and Mrs. Juliet Shaw, director of the Tuesday and Thursday Ensembles. Next in order, Mrs. Grace Pilgard, Mrs. Henry Tourtellot, Mrs. Kenneth Laubshire, Mrs. Clarence M. Pettit and Mrs. William Gullette. Members not shown are Mrs. Harry Gibson, Mrs. Winston Sharples, Chairman of the 1958-1959 season, and Mrs. Harry Gegenheimer.

Schubert Club of Stamford, for which the organization carries on its service in Connecticut hospitals, and Mrs. Clarence M. Pettit, who was for several years a highly effective National Chairman of Ways and Means. Other Federation members who play active roles include Mrs. Juliet Shaw, who directs both the Tuesday and Thursday Duo-Piano groups; Mrs. Wilfred Forrest, Mrs. Robert Fegley, Mrs. Roger Newland, Mrs. Grace Pilgard, Mrs. Henry Tournellot and Mrs. Harry Gibson, Mrs. Eugene Towler of West Norwalk was founder of the group, and is this year its vice chairman, Mrs. Winston Sharples of Pound Ridge, New York, the current chairman, is operator, with her husband, of Radio Station WVIP at Mt. Ki-co, and uses recordings made by the duo-pianists on many programs.



Pianists in the Thursday Ensemble: 1. to r. seated at pianos, Mrs. Albert Stieger and Mrs. Don Caverly. Standing, 1. to r.—Mrs. Herbert Gervers, Mrs. Charles Mideleer, Mrs. George Moynahan, Mrs. Edward McCarthy, Mrs. Hamilton Schwarz, Mrs. Eugene Towler, founder; Mrs. Edward Overton-Jones, Mrs. Richard Fant. Members not pictured are Mrs. Stephen Horton and Mrs. Carlos Garcia-Mata.

JACQUELINE DOUGAN JACKSON WRITES NEW NOVEL

A Federation daughter is once more breaking into print, Jacqueline Dougan Jackson, the daughter of our President, published her second novel for children on July 22. It's called *The Paleface Redskins*, is issued by Little, Brown and Co., and tells the story of a summertime war

between two rival tribes: the local Boy Scout camp and the Potawatomi, the name assumed by four youngsters to whom the lake had been an exclusive happy hunting ground.

While the book is not autobiographical, the lake portrayed is a real one, where the Dougan family spent many summers, and many

of the incidents are based on Dougan family events. Mrs. Jackson's first book, *Julie's Secret Sloth*, is already in its third printing and had brilliant reviews. *The Paleface Redskins*, on the basis of current reviews and sales, bids fair to outdo it. Jackie Jackson's enchanting illustrations add to the humor and appeal of the story.

How One Renowned Music School Finds Work for Its Students

(Continued from page 7)

stance, in 1956, Dr. Samuel Marble, President of Wilmington College in Ohio, told her of a faculty opening for a violin teacher. At that time she was looking for a place of residence for the Alard Quartet, whose members were among the 1955 Federation Young Artist Winners. She asked Dr. Marble if he would be willing to consider four accomplished string players instead of only one. Be-

ing interested, he succeeded in raising the additional funds for a resident quartet. Happily the Alard Quartet (Donald Hopkins, Raymond Page, Arnold Magnes and Ira Lehn) is still in residence at Wilmington.

The picture is not star-studded, but there is much and varied employment for the musician if he knows where and how to go about obtaining it. "The most important

assistance we can offer our students," concluded Mrs. Van Ess, "is to counsel them in the ways by which they themselves may open doors to opportunities."

Bureaus similar to the one at Juilliard operate at almost every school of music such as Rochester, Michigan, Oberlin, Manhattan, Mannes, Roosevelt University, University of Kansas, etc.

Summer Music and Our Federation



Pictured with Mrs. Robert W. Roberts, our National Finance Chairman, (seated) at Chautauqua are, left to right, a group of Federation "firsts:" Mrs. C. Arthur Bullock, National Vice President; Dr. Merle Montgomery, newly elected New York State President; Miles Nekolny, baritone, a 1955 Young Artist winner, and a soloist during the Week-End; Miss Gladys Mathew, New York's immediate Past President, and Mrs. Lewis Young, Pennsylvania President, who served as Chairman of the Week-End.

EACH year as spring burgeons into summer, scores of young musicians leave the hot cities and take to the hills and woodlands, to music festivals and music camps. This year, our Federation supported more of their summer music activities than ever before. Beside the still and rushing waters, under the stars, in sheds, bowls, tents and rustic concert halls, our scholarship students and our Federation Week-Enders enjoyed exhilarating classes as well as distinctive performances. The summer is now past, yet its magic endures in the lives and musical memories of those who enjoyed our Federation's generous sponsorship.

This year our series of summer Week-Ends and Mid-Weeks began on July 11th with delegations from New York, Pennsylvania and Ohio gathered at Chautauqua, New York, for the 14th annual Week-end at that resort. Similar func-

tions followed at Aspen Institute, Aspen, Colorado, July 19 and 20; Inspiration Point Fine Arts Colony, Eureka Springs, Arkansas, July 23, 24 and 25; Transylvania Music Camp, Brevard, North Carolina, July 25 and 26; National Music Camp, Interlochen, Michigan, August 1, 2 and 3; Peninsula Music Festival, Fish Creek, Wisconsin, August 15, 16, and 17; and Oglebay Park, Wheeling, West Virginia, on August 27 and 28.

Our Federation enabled scholarship students to attend all the camps named (and more) and many of them were heard by our delegates in concerts, operas and recitals. At the Peninsula Music Festival, Director Thor Johnson, Federation Chairman of Symphony Orchestras, arranged a special program given by Wisconsin winners of National Federation events.

• • •

FOURTEENTH ANNUAL CHAUTAUQUA WEEK-END AND NORTHEASTERN REGIONAL CONFERENCE

The fourteenth annual Chautauqua Week-End proved the most glamorous in history, primarily because there was a one-day Northeastern Regional Conference immediately preceding it, which brought delegates from 12 states and therefore greatly swelled the attendance at the Week-End. The conference proved one of the most practical and inspiring events of the kind that had yet been held. Mrs. Doris Albee Humphrey, Northeastern Regional Vice President, presided.

Instead of having many speeches, she devoted attention to "Evaluation of Federation Projects on a Reciprocal Basis." Under the chairmanship of the various District Presidents and with Mrs. Humphrey skilfully presiding, the State Presidents or immediate Past Presidents discussed the problems and achievements of their respective Federations, stressing particularly projects which had been carried forward successfully but also those which they had had difficulty in putting across. Attendance was large and discussion lively.

The luncheon honored Mrs. C. Arthur Bullock, National Vice President, who spoke briefly but very effectively of Federation accomplishments. Judge Walter Braham, president of the Chautauqua Institution; Walter Hendl, conductor of the Chautauqua Symphony Orchestra; Mischa Mischakoff, concertmaster of the orchestra, Julius Rudel, director of the Chautauqua Opera Association, and Mrs. Charles H. Pascoe, founder of the Chautauqua Week-End and Chairman of the Biennial Convention to be held in San Diego next April, were guests of honor. Rev. Charles H. Aldrich, pastor of the Hurlburt Methodist Community Church, gave the invocation.

Following the luncheon the guests had a rare treat, for Mr. Mischakoff was heard in a recital, with the director of the orchestra serving as his accompanist. Selections played—and delightfully—were Kreisler's much loved *Caprice Viennois*, *Tambourin Chinois* and Gluck's *Melodie*.

Two of the novel and greatly enjoyed phases of the program were a Regional Clinic conducted by Dr. Merle Montgomery, newly elected president of New York State, who was hostess for the Conference, and a Question and Suggestion Box, conducted by Miss Gertrude Caulfield, a past President of the Rhode Island Federation.

The 14th Annual National Federation of Music Clubs Week-End was held at the Hotel Athenaeum,

at Chautauqua, from July 11 to 13. Arrangements were made by Mrs. Lewis E. Young, President of the Pennsylvania Federation of Music Clubs, as chairman, and Mrs. Charles H. Pascoe, advisor.

The Federation's Week-End opened on Friday morning with a preview of Henry Cowell's *Symphony No. 11, Seven Rituals of Music*, by Dr. Marion Rous, Federation Chairman of Adult Music Education. Speakers at the Chautauqua Women's Club afternoon program included Mrs. William H. Hasebroock of Nebraska and Julius Rudel of the New York City Opera Company. Mr. Rudel marked his debut as opera director at Chautauqua the same evening with a presentation of Mozart's *Don Giovanni*.

The Chautauqua Student Symphony Orchestra played its opening concert in the Amphitheatre on Saturday morning. Henry Janiec made his debut as conductor at that performance. Soloists were 1957 Federation scholarship winners Sylvia Friedrich, soprano; Kenneth Goldsmith, violinist; and Robert Spillman, pianist. In the afternoon Dr. Rous served as moderator of a panel on American music. Mr. Rudel spoke on the Future of American Opera. Geoffrey O'Hara, composer, spoke on safeguarding American music through copyright and Mrs. C. Arthur Bullock spoke on the Federation's Parade of American Music project. Mrs. Pascoe outlined the many attractions of the Biennial Convention to be held in San Diego, California, April 19-26, 1959.



And here are Chautauqua's "regulars," plus a few visitors who stayed over from the highly successful Northeastern Regional Conference July 10. Seated are National Vice President Bullock, Chairman Young and Mrs. Charles H. Pascoe, who originated the Chautauqua Week-Ends. Left to right, standing, are Mrs. I. K. Saltsman, State President of Ohio; Dr. Montgomery; Mrs. Doris Allbee Humphrey, Northeastern Regional Vice President, who chaired the Regional Conference; Mrs. Harley N. Edington of Indiana, Great Lakes District President; Mrs. J. J. McGreevy, immediate Past President of Rhode Island; Mrs. Warren Knox, National Chairman of Extension; Miss Mathew; Miss Gertrude Caulfield, National Board Member from Rhode Island; Miss Arne Hull, Member of the National Citations Committee; Dr. Marion Rous, Federation Chairman of Adult Music Education, and Mrs. A. Stuart Carpenter, National Magazine Chairman.



The Peninsula Music Festival at Fish Creek, Wisconsin is always a gala occasion as is evident by the happy expressions on the faces of the Federation Week-Enders who attended this year. Noted in the group, too numerous for a left to right identification, will be our National President, Mrs. Ronald A. Dougan, Mrs. W. Paul Benzinger, National Board Member from Wisconsin, and other Federation stalwarts.

Scholarship winners at the Chautauqua Institute this summer included Jerome Kessler, cellist, of Yonkers, New York, who won the New York Federation's string scholarship, Miss Lorraine Jean Gaal of Evans City, Pa., won the piano scholarship for her state. The Ohio Federation's scholarship in voice was awarded to Miss Lee Daugherty, soprano, of Norfolk, Va. Her accompanist was Robert Spillman, 1957 scholarship winner in piano. The National Federation's scholarship for organ was won by Miss Margaret Grimes of Sharpsville, Pa.

The Week-End terminated with a concert by the Chautauqua Symphony Orchestra under the leadership of Walter Hendl. Soloist at this concert was baritone Miles Nekolny, National Federation Young Artist Winner of 1955, who has appeared with many opera companies in this country. The acclaim accorded his rich baritone voice confirms his selection for the Young Artists award, and it is hoped that all Federated clubs will join in furthering his career.

WEEK-END AT ASPEN

Second event in the summer series was the Federation Week-End at Aspen Institute, Aspen, Colorado on the 19th and 20th of July. In addition to visiting the various classes of the Institute, Federation members gave a luncheon honoring William Masseles, resident pianist, who was a Federation Young Artist Winner in 1947. Delegates also attended the U. S. premiere of Hindemith's cantata *He, Angeli, Veloces* sung by Jennie Tourel and Leslie Chabay with the Aspen chorus, orchestra and wind ensemble.

The Week-End was hosted by Mrs. W. Clay Merideth, National Board Member and State President of Colorado, and members of the Wednesday Music Club of Grand Junction, marshalled by Bobbie Lee Quist.

Barbara Shook, Boise violinist, 1956 winner of the Federation's Stillman Kelley scholarship, had both a National and State scholarship at Aspen. She received a standing ovation from the audience after her recital there.

FEDERATION MID-WEEK AT INSPIRATION POINT, EUREKA SPRINGS

A Mid-Week at Inspiration Point, Eureka Springs, Arkansas over the 23rd, 24th and 25th of July drew a large attendance from Oklahoma, Kansas, Arkansas and Missouri, the four State Federations who sponsor the Fine Arts Colony Opera Workshop. Ar-



Mrs. Bobbie Lee Quist of the Wednesday Music Club of Grand Junction, Colorado, who assisted Mrs. W. Clay Merideth in hosting the Aspen Week-End.

ranged by Leta Mae Smith, the program opened on July 23rd with coffee at Stone Castle, a picturesque building on the Colony grounds. This was followed by a meeting of the Board of Directors of the Colony, of which the Presidents and Opera Chairmen of the sponsoring State Federations are members.

On their first evening a symphony orchestra concert was held. During the Mid-Week Federation delegates heard two opera performances and a rehearsal. Two of the operas were *The Witch of Salem* and *Shaveris* by Charles Wakefield Cadman, presented during Inspiration Point's six-week season as part of a Cadman festival. His works for orchestra, chamber music, and voice were heard throughout the summer, along with music by other American composers, in a concerted promotion of American music.

A performance of *Pagliacci* marked the Mid-Week, as well as a delegates' luncheon given by the Eureka Springs Music Club and a banquet honoring Federation officers and visiting members. Mrs. Hazel Post Gillette of Fort Worth, Texas, Central Regional Vice

President, headed the representatives for Mrs. Dougan, and other National officers attended the programs. National scholarship winner for 1958 was Sherry Hayes, contralto, from Clinton, Oklahoma.

* * *

THE TRANSYLVANIA WEEK-END AT BREVARD

The tenth Transylvania Week-End held at Brevard, North Carolina, July 24, 25, and 26 attracted delegations from ten states in the Southeastern Region. North Carolina's President, Mrs. Louise Jefferson, was official hostess for the Week-End, and Mrs. Clifton J. Muir of Coral Gables, Florida, Southeastern Regional Vice President, was chairman of the events.

A tea, a buffet supper, an informal reception at Brevard College and a tour of Transylvania Music Camp were on the schedule. Mrs. C. Arthur Bullock of Canton, Pa., National Vice President, spoke at a banquet at the camp. The Federation group attended a concert given by the Transylvania Symphony Orchestra conducted by Dr. James Christian Pfohl, founder and director of this outstanding summer music center.

The soloist at this concert was Martha Deatherage, lyric soprano, a 1957 Federation Young Artist voice winner. Twenty Federation scholarship winners from the Southeastern Region attended the camp. Linda Jean Speck, violist, from Raleigh, N. C., awarded the Hinda Honigman scholarship, played a post-luncheon recital for the guests.

Of special significance was the dedication of two practice cabins donated to the camp by the Maryland and Alabama Federations, and of the Hinda Honigman Music Library, which was erected by the Southeastern Region in honor of Mrs. Maurice Honigman, Chairman of the Federation's Foundation for the Advancement of Music, and founder of the Transylvania Week-End. Mrs. Muir was in charge of the dedicatory ceremonies assisted by Alabama Federation President Mrs. A. B. Haswell. The Alabama cabin honored the memory of Mrs. L. A. Moseley, past State President. National officers also in attendance were Mrs. J. Kenneth Pfohl of Winston-Salem, N. C., Federation Chaplain, and Mrs. Honigman.

* * *



Members of the Board of Directors of Inspiration Point Opera Workshop, a four-state project of the Kansas, Arkansas, Missouri and Oklahoma Federations, pictured at the annual Federation Week-End. L. to r. are Mrs. C. R. Ferris, Kansas City, and Mrs. H. A. Spradling, Carthage, Mo.; Mrs. C. R. Ellsworth, Lawton, Okla.; Mrs. C. C. King of Eureka Springs, Mrs. Paul McGaughey of Harrison, and Mrs. J. J. Rosenbaum of Eureka Springs, Ark.; Mrs. J. Knox Byrum, Shawnee, Okla.; Mrs. Hal H. McHaney, Kennett, Mo.; Miss Virginia McQueen, Arkadelphia, Ark.; Mrs. H. L. George, St. John, and Mrs. E. F. Golden, Fort Scott, Kansas; Mrs. Roger Walwark, Jr., St. Louis, Mo., and Henry Hobart, Enid, Okla., director of the camp.



Dignitaries attending our Transylvania Week-End: left to right: Dr. James Christian Pfohl, director of the camp; Mrs. Maurice Honigman, Chairman of the Federation's Foundation for the Advancement of Music; Bernard Fitzgerald, head of the Music Department of the University of Kentucky; Mrs. Clifton J. Muir, Southeastern Regional Vice President; Mrs. C. Arthur Bullock, National Vice President, and Mr. Bullock.

THE FEDERATION WEEK-END AT INTERLOCHEN

The National Music Camp at Interlochen, Michigan, entertained Federation visitors this year over the weekend of August 2 and 3. Mrs. Clifton J. Muir, Southeastern Regional Vice President, was official representative and luncheon speaker, and Mrs. Fredrik Marin, National Recording Secretary, also attended. Dr. Joseph E. Madly, director of the camp, offered a wide range of programs illustrative of its resources. A full schedule was further augmented by special NFMC events.

Included on the agenda were orchestral, band, and chamber music concerts, a program by ten scholarship winners, a piano ensemble program, an organ recital, a performance of Gilbert and Sullivan's *The Sorcerer*, as well as a reception and Board Meeting for NFMC delegates.

The Michigan Federation, of which Mrs. Gilbert Burrell of Lansing is President, gave a Federation luncheon followed by a musical program. Members also attended the dedication of two new lodges donated to the camp by Michigan's Federation.

Among the National scholarship winners at Interlochen were Stanley Jacobsen, trumpeter, of

Boonton, New Jersey; Joyce Weibel, soprano, of Brodhead, Wisconsin; and Linda Suedden, 16 year-old violinist of Cleveland Heights, Ohio, who last year won the Federation's \$1,000 four-year Stillman Kelley scholarship.

* * *



Photographed at the Inspiration Point Mid-Week were, left to right, Miss Leta Mae Smith, Chairman of the Mid-Week arrangements; Mrs. Hazel Post Gillette, Central Regional Vice President; Mrs. H. L. George, Opera Chairman of the Kansas Federation; Dr. Alpha Cleo Mayfield, Opera Chairman for Missouri, and Dr. Henry Hobart, who heads the Opera Department at Inspiration Point.

FEDERATION MEMBERS ATTEND THE PENINSULA MUSIC FESTIVAL

Mrs. Ronald A. Dougan, our National Federation President, was guest of honor and speaker at the third Federation Week-End held August 15, 16 and 17 at the Peninsula Music Festival, at Fish Creek in her own state, Wisconsin. Soloists during the Week-End included Hona Kombrink, soprano, of Toronto; Aurelio Estanislao, baritone, from the Philippines; and Grant Johannesen, pianist, who was heard with the 42-piece Chamber Orchestra conducted by Festival director Thor Johnson. Dr. Johnson is no stranger to NFMC, being its Symphony Orchestras Chairman. The Peninsula Music Festival is the culmination of twenty years of his efforts and he has gathered his festival orchestra colleagues from major symphonies of the U.S. and Canada.

The Week-End's opening program featured Lucille Kailer, coloratura soprano of Milwaukee, a State competition winner who recently won the Weyerhaeuser Award through the Metropolitan Auditions of the Air. Also presented on this program was pianist Marlene Lutzmeyer from Milwan-

kee, who was the National Marie Morrissey Keith Award Winner in Student Piano at Columbus last year. Included among numerous events planned for Federation visitors were a cruise on Green Bay, a luncheon at which Dr. Johnson spoke about his recent tour of Formosa and the Orient as a member of the State Department's Advisory Committee on the Arts, and the world premieres of the Peninsula Festival Orchestra—*Mosaiques*, by Howard Hanson and Little Symphony No. 2 by Cecil Effinger.

MID-WEEK AT OGLEBAY PARK MARKS CLOSE OF SUMMER EVENTS

For the fifth straight year Oglebay Park in Wheeling was the setting for a Federation of Music Clubs Mid-Week. In the absence of the general chairman, Mrs. Brooks B. Evans, because of an injury, Miss Jeannette Sayre, president of the West Virginia Federation, was in charge, assisted by Mrs. Raymond Childress, State Treasurer, and Mrs. Fred E. Packer of the Wheeling Thursday Music Club.

The guests were housed in the newly constructed Wilson Lodge and included 14 out of town representatives from seven states.

Two business sessions were held there, and during one of them Mrs. Raymond Patterson was elected the new West Virginia President.

Evening activity included attendance at a performance of Verdi's *Falstaff* at the Oglebay Amphitheatre, directed by Boris Goldovsky, Leonard Treash and Arthur Schoep. The opera was sung in English, by 23 students enrolled in the 7th annual Oglebay Park Opera Institute, representing 12 states. According to Mrs. Clifton J. Muir, the National Representative, it was not only an extraordinarily brilliant performance, but in one of the loveliest settings she had ever seen.

Eighty-six people were in attendance the next day at a luncheon at which Mrs. Childress was Mistress of Ceremonies with Miss Sayre assisting. Among the dis-



Celebrities, National and State, gathered at the Federation Week-End at Interlochen. L. to r., are Mrs. Frank W. Coolidge, Grosse Point Farms, former Michigan President; Mrs. Henry L. Porter, Chicago, former Illinois President; Mrs. Vernon L. Venman, Detroit, First Vice President of Michigan; Mrs. Gilbert Burrell, Lansing, Michigan President; Dr. Joseph E. Maddy, director of the National Music Camp; Mrs. Clifton J. Muir, Southeastern Regional Vice President; Mrs. H. N. Edington, Indianapolis, Great Lakes District President; Mrs. Charles A. Pardee, Chicago, National Student Adviser; Mrs. M. Cedric Dowling, Jackson, Mich., National Chairman of Interlochen Scholarships.

tinguished guests at the head table were Stanley H. Coulling, the new executive director at Oglebay Park Institute; Mrs. Fred E. Packer of the Wheeling Thursday Music Club; Mrs. Raymond M. Patterson, new president of the West Virginia Federation; Mrs. Paul L. Elbin of the Oglebay Institute Opera Committee; Miss Marie Hurley, National Legislation Chairman; Boris Goldovsky, director of the Oglebay Park opera productions; Mrs. Clifton J. Muir, Southeastern Regional Vice President and National Representative; Mrs. Raymond Childress, Miss Jeannette Sayre, retiring West Virginia President; Mrs. A. E. Reynolds, Virginia President; Mrs. Charles H. Pascoe, Past Presidents Assembly Chairman and Chairman of the San Diego Biennial; J. Phillip Plank, District of Columbia President, and Edwin M. Steckel, retiring director of Oglebay Park Institute. A music program by the Thursday Music Club of Wheeling was presented and there were several speakers, among them Mrs. Pascoe, Miss Hurley, Mr. Plank; Messrs. Goldovsky and Treash; Mrs. Childress, and

Mrs. Clifton J. Muir, the principal speaker. She talked of the increased interest in musical life in the United States, for which she gave the Federation much credit. Since 1920, she said, the number of symphony orchestras in the United States had increased from 100 to 1,055; the number of concertgoers had increased to 35,000,000, and there were 158 summer music festivals in 1958. Also, through scholarships, the Federation has helped to support 11 of the summer music camps in the United States. Particularly did she stress the Federation's interest in opera, which is Oglebay's leading activity.

Edwin M. Steckel the retiring director of the camp, was congratulated for his fine service to the institution over the years, and the group met with pleasure the new director, Stanley H. Coulling, who bids fair to keep up an equally high standard.

During the luncheon \$300 was raised for Oglebay scholarships; \$100 from Christine Church, immediate Past President of the Capitol District, and \$200 from the District of Columbia Federation.



The head table at the Oglebay Park Mid-Week luncheon, l. to r.: Stanley H. Coulling, new executive director of Oglebay Institute; Mrs. Fred E. Packer, Vice President, Wheeling Thursday Music Club; Mrs. Raymond M. Patterson, President, W. Va. Federation; Mrs. Paul N. Elbin, Oglebay Institute Opera Committee; Miss Marie Hurley; Mr. Boris Goldovsky; Mrs. Clifton J. Muir; Mrs. Raymond Childress; Miss Jeannette Savre, retiring W. Va. President; Mrs. Charles H. Pascoe, Tucson, Arizona, Mr. Leonard Treash; Mrs. A. E. Reynolds, Virginia President; Mr. J. Phillip Plank, and Edwin M. Steckel. For more definite identification by titles, see article on page 19.

TWO SCHOLARSHIP STUDENTS AT TANGLEWOOD

At the Tanglewood Festival in the Berkshires, two students worked this summer through Anne M. Gannett scholarships. We talked with them; one, a young composer named Marvin Salzberg, of New York City, was composing a large orchestral work, and had just completed a string quartet. He was enthusiastic about the unique opportunities which a Fromm Foundation gift had put at the disposal of the Tanglewood composers. "They hired eleven fine young instrumentalists for us, to play our works, to rehearse with us, so that we can not only write music, but hear it performed," he said. "It's a thrilling thing for us composition students—and there are 22 of us. Besides playing the student composers' works, they play musical illustrations for lectures given by Copland, Babbitt, Sessions, Foss, Kirkpatrick and others."

The other Gannett scholarship holder, Fred Orkiseski, of Altoona, Pa., a trumpeter, declared that for him the high point at Tanglewood was the opportunity to study with Roger Voisin, the Boston Symphony's star trumpet player. Since

the Fromm instrumentalists did not include a trumpeter, Orkiseski played with them, and from the opposite angle from young Salzberg, he found it thrilling to try out works of so many talented young composers. "Up here," he said, "There is so much to do—and yet you have time to do it in—it's marvelous."

* * *

KNEISEL HALL HAS TWO SCHOLARSHIP STUDENTS

Kneisel Hall, Blue Hill, Maine,

which specializes in chamber music, also had two National Federation scholarship students this summer. They were Clarice Gotsinsky and Mauricio Fuks, both violinists, and both of New York.

* * *

The scholarship given annually at Meadowmount Camp, Westport, New York, went this year to a Westport violinist, Elaine Lee, who studied during the summer with Ivan Galamian.



The new Hinda Honigman Library at Transylvania Music Camp, which was dedicated during the Transylvania Week-End.

JUNIOR CONSERVATORY CAMP, LYNDON, VT.

The scholarship at the Junior Conservatory Camp, Lyndon Center, Vermont, was won by 16-year-old Diane Deutsch of Miami, Florida. On August 5th and 6th the camp held a unique summer festival which featured the creative work of teen-agers in instrumental, vocal, ensemble and choral music. Among the group represented were a number of prize winners and students holding scholarships. The Junior Composers Forums held at Lyndon each week presented and discussed new works, and proved a revelation of the capabilities of creative teen-agers.

* * *

Clyde E. Bantz, 17-year-old Cumberland, Maryland, high school junior was awarded the Francis Rogers vocal scholarship entitling him to attend the six-week summer session at Indian Hill Workshop in Stockbridge, Mass.

* * *

OGLEBAY PARK SCHOLARSHIPS

At Oglebay Park, Wheeling, West Virginia, the method of awarding scholarships differs slightly from that at other music camps. While there is always an annual scholarship granted by the Federation, there are several additional scholarships for which the major portion of the funds is raised by the Capitol District Federation, in which Oglebay Park is located.

Oglebay's National Scholarship winner in 1958 was Philip Eisenberg of Baltimore, Maryland, who coached at the Institute for opera conducting. Others to whom whole or partial scholarships were awarded from Federation funds were Nicholas Di Virgilio and David Martin, both of Rochester, New York; Richard Coffman of Morgantown, West Virginia, and Mary Jo Johnson of Fairmount, West Virginia. Wherever Capitol District funds were inadequate to meet the scholarships—although the District raised a commendably large fund, the National Federation assisted.



The Peninsula Music Festival is a concert series only, not a summer workshop. However, its sponsors are generous to Federation winners, past and present, by giving them program opportunities. Pictured with our National President (second from right) and Mrs. Geraldine Thien Bieniewski (extreme left) are two young people who have won high honors in Wisconsin, District and National events: Marlene Linzmeyer, pianist, (second from left), and Lucille Kailer, soprano, (extreme right).

International Music Festival Is Planned for October-November

OF interest to our readers is the news brought to us by Mrs. Edwin A. Sullivan, the Federation's Representative to the United Nations, that the International Music Council is organizing a month-long International Music Festival. The dates are October 15 to November 15, 1958.

There will be worldwide participation of musical organizations, with symphony orchestras, eminent conductors and soloists taking part. Among the many orchestras giving special concerts will be those of Berlin, Prague, Vienna, Rome and Paris; also North, Central and South American orchestras. Everywhere this theme will be emphasized: "The Universe of Music and Its Different Cultures." Objective of the Festival, as summarized by both the International Society of Musicologists and the

International Music Council, will be "to improve mutual appreciation of East and West cultures." The project is a part of the UNESCO program.

In line with this same program, six distinguished American composers will visit Russia in September. They include Howard Hanson, Chairman of the Student Vocational Guidance Committee of the National Federation of Music Clubs; Norman Dello Joio, immediate Past President of the Musicians Club of New York, a federated group; Peter Mennin, whose orchestral work commissioned by the Federation was performed at the Biennial Convention in 1957 in Columbus, Ohio; Ulysses Kay, winner of a Federation composition award, Roy Harris and Roger Sessions.



Sherri Hayes of Clinton, Oklahoma, National scholarship winner at Inspiration Point.



Chautauqua scholarship winners receive their awards from Mrs. I. K. Saltzman. L. to r. they are: Lee Daugherty, soprano, Norfolk, Va.; Margaret Grimes, Sharpsville, Pa., organist; Jerome Kessler, Yonkers, N. Y., cellist; Mrs. Saltzman, and Lorraine Jean Gaal, pianist, of Evans City, Pa.



Scholarship winners at Interlochen, pictured left to right, are Linda Snedden, violinist, of Cleveland Heights, Ohio, who was last year's Stillman Kelley Scholarship winner; Stanley Jacobsen, trumpeter, of Boonton, N. J., and Joyce Weibel, soprano, of Brodhead, Wisconsin. All were prominent in musical activities at the camp this summer.



Fred Orkiseski, Altoona, Pa., trumpeter, and Marvin Salzberg of Ithaca, New York, composer, who held the Anne M. Gannett scholarships at Tanglewood this summer.



At right, Second from left in this scene from Cadman's "Witch of Salem," which our Inspiration Point Week-Enders were privileged to see, is Kitty Dolan of Chillicothe, Missouri's scholarship winner. Others are: Carole Frederick, of Jones, Okla. (extreme left) Gary Swinney of Moore, and Clark McCoy and Terry Flatt of Chandler, Okla.



Linda Speck of Raleigh, N. C., violist and winner of the Hinda Honigman Scholarship at Transylvania Music Camp



Barbara Shook, Boise, Idaho, violinist, who was Stillman Kelley winner in 1956, winner of the National Scholarship at Transylvania in 1957, and of the Aspen Scholarship this summer.



Clyde Bantz, Cumberland, Maryland, Francis Rogers Vocal Scholarship winner at Indian Hill.

Three Memorial Scholarships Are Given by Federation



The late Dr. Frances Elliott Clark, one of the Federation's founders, for whom a memorial scholarship has just been named.

THREE memorial scholarships have just been given by the Federation, two of them honoring the late Anne M. Gannett, a past president of the organization; the third, Dr. Frances Elliott Clark, one of the founders of the Federation, whose death at the age of 98 occurred in June of this year at her home in Salt Lake City. In 1951, at the age of 90, she was one of the out-



Mary Jo Johnson, Fairmount, W. Va., holder of a partial scholarship at Oglebay Park given by the Capitol District. Philip Eisenberg, Balto., National winner.

standing figures and leading speakers at the Biennial Convention held in Salt Lake City, and on

that occasion was honored with a certificate of Life Membership in the organization.

THE FRANCES ELLIOTT CLARK SCHOLARSHIP

The recipient of the award was John Ardoin, who is still in active service overseas, and who plans to resume his study in Stuttgart, Germany, upon receiving his discharge. He is a composer who holds Bachelor's and Master's degrees in composition and theory from the School of Music of North Texas State College in Denton, and was highly recommended by members of the faculty of his alma mater.

THE ANNE M. GANNETT SCHOLARSHIPS

David Laurent, baritone, who was the first young artist ever to be awarded a scholarship from the Anne M. Gannett Fund, has again been the recipient of a \$500 scholarship from the fund. Like the majority of those who have received these scholarships, Mr. Laurent is a veteran whose musical career was interrupted by the war.

A native of Livermore Falls, Maine, and later a resident of Providence, Rhode Island, he is now studying with Frederick Jagel at the New England Conservatory of Music. For a brief time, when he was a Special Service Officer with the Eighth Armored Division in Europe, he studied with Frau

THREE MEMORIAL SCHOLARSHIPS

(Continued from page 23)



John Ardoin, composer, of Texas, still in active service overseas, won the Frances Elliott Clark Scholarship, and plans to resume his musical studies in Stuttgart.

Adrienne Neumann of Salzburg fame.

Mr. Laurent served during World War II as a line officer in Patton's Third Army. He received his initial Gannett Scholarship in January, 1947.



Ronald Roberts of Baton Rouge, a voice major at the University of Louisiana, winner of an Anne M. Gannett Scholarship. He plans to carry on his studies at the Vienna, Austria, Academy of Music.

The second recipient of an Anne M. Gannett Scholarship is Ronald Ralph Roberts of Baton Rouge,

The Oklahoma Symphony Orchestra Institutes Another Contest



As a prelude to the launching of the Oklahoma City Symphony's new contest for solo artists, "Music Clubs Magazine" presents the winners of last year's Central Regional Auditions, conducted by Regional Vice President Hazel Post Gillette. Photo arrived too late to be included in the spring issue. Seated, left to right, are David Beckwitt, Dallas, baritone; Mrs. Gillette, Elizabeth Townsley, Lawrence, Kansas, soprano. Standing, l. to r., Frank Stovall, Fort Worth, Texas, tenor; Dr. Guy Fraser Harrison, Conductor of the Oklahoma City Symphony, and Patricia Fraher, Evanston, Illinois, contralto.

The Oklahoma City Symphony, which last year auditioned singers in the Federation's Central Region, for soloists for a performance of the Beethoven Ninth, (with Central Regional Vice President Hazel Post Gillette in charge), has initiated a new competition this season. Categories are violin, cello, piano and voice, with the age limit set at 26. Sponsors are the Oklahoma Federation of Music Clubs and the Women's Committee of the Oklahoma City Symphony Orches-

tra. Awards are a cash prize of \$300 donated by Mrs. Jules Bloch, in whose honor the competition was inaugurated; an appearance with the Oklahoma City Symphony Orchestra under the baton of Guy Fraser Harrison, and a recital appearance at the next State Convention of the Oklahoma Federation. The competition is open to residents of Oklahoma, or former residents who have been studying not more than two successive years outside the state.

Louisiana, who since his return from service in Korea has been enrolled as a voice major at the University of Louisiana, with the intention of adopting opera as his career. He has sung leading roles in many of the university productions and has also appeared as soloist with the University Chorus and Orchestra. He will apply the scholarship towards graduate

study at the Vienna, Austria, State Academy of Music.

Subscribe to

Music Clubs Magazine

today!

One-year subscription \$1.50
5 issues annually

NATIONAL FEDERATION OF MUSIC CLUBS
445 West 23rd St., New York 11, N. Y.

From the Reviewing Stand

By SIGMUND SPAETH, NAOMI REYNOLDS, QUAINANCE EATON

MOTION PICTURES

Reviewed by SIGMUND SPAETH

ELMER BERNSTEIN adds to his laurels as a composer of background music for the screen in two recent pictures, *God's Little Acre* and *Kings Go Forth*. In both cases the score is generally superior to the acting, although these films have their share of good performances. Robert Ryan is the star of Erskine Caldwell's brutally realistic dramatization of shiftlessness, towering above such actors as Aldo Ray and Buddy Hackett. Tina Louise, the *Appassionata* von Climax of *Li'l Abner*, is beautiful, but Fay Spain seems rather mature for the role of "Darlin' Jill."

Frank Sinatra delivers another good characterization in *Kings Go Forth*, ably seconded by Tony Curtis and Natalie Wood, but the story is unconvincing and one quickly tires of the violent war scenes.

Another war picture is *The Naked and the Dead*, based upon Norman Mailer's best-selling novel, and again the music stands out, this time contributed by Bernard Herrmann, another important composer for the screen. The brutality of some of the scenes is inexcusable, and the acting of Aldo Ray and others, including even Raymond Massey, does not create conviction.

Far more impressive is the latest version of Dickens' *Tale of Two Cities*, to which the popular Richard Addinsell has given a generally satisfactory score. Dirk Bogarde is an appealing Sidney Carton, without the traditional help of also playing his own double, while Sir Cecil Parker and others are helpful in supporting roles.

A new Cinerama production called *South Seas Adventure* maintains the customary travelogue technique, without benefit of Lowell Thomas, but with highly effective color photography and direction, plus a practical musical background by Alex North. Another film of the documentary type is *Windjammer*, which introduces a variety of music, including Norwegian folk songs, a bit of Calypso, part of the Grieg Piano Concerto and cello playing by Pablo Casals.

By comparison with such realism, *The Vikings* is a rather silly and completely artificial picture, defying the best efforts of a cast that includes Kirk Douglas, Tony Curtis, Ernest Borgnine and Janet Leigh. Again the accent is on violence, with some truly shocking details. The music is by Mario Nascimbene.

Richard Bennett and Ken Jones have provided the score for a charmingly sophisticated comedy, *Indiscreet*, based on the less successful play, *Kind Sir*. The film has the advantage of highly skilled performances by Ingrid Bergman and Cary Grant, with worthy

support from Cecil Parker and Phyllis Calvert.

Another comparatively daring film is *No Sun in Venice*, for which Roger Vadim, the ex-husband of Brigitte Bardot, is largely responsible. To American audiences this picture has a musical interest in the highly individual score composed by John Lewis and played by the Modern Jazz Quartet.

Elvis Presley actually sings and acts with considerable effect in his latest film, *King Creole*, which also offers some splendid shots of a real New Orleans. Finally we have another solidly professional score by Dimitri Tiomkin for the Hemingway classic, *The Old Man and the Sea*, with an equally impressive performance by the veteran Spencer Tracy as its protagonist.

NEW RECORDS

Reviewed by SIGMUND SPAETH

ARTHUR FIEDLER and Morton Gould are the heroes of two new releases by RCA Victor, the former celebrating his passing of the two million mark in record sales with an album called *The Boston Tea Party*, containing eight of the popular conductor's most effective numbers, from *Greensleeves* to *Pajama Game*. Mr. Gould has produced stereophonic effects in his arrangements of familiar melodies by Fritz Kreisler and Jerome Kern under the title *Batons and Bows*.

Mercury continues to turn out interesting material in its Olympian "Living Presence" High Fidelity series, including a generous proportion of American compositions. Recent albums have offered such material as Aaron Copland's *Rodeo* and *Billy the Kid*, as well as the comparatively unfamiliar Cello Concerto of Victor Herbert, played by Georges Miquelle, and a truly rare *Sinfonia in G* by the Moravian Johann Friedrich Peter. Also off the beaten track are the Mercury recordings of Respighi's *Brazilian Impressions* and *The Birds*, both brilliantly performed by the London Symphony Orchestra under the direction of Antal Dorati.

The Basic Library of the World's Greatest Music, brought out in co-operation with the National Committee for the Musical Arts, Inc., is growing steadily and now includes a number of important works by classic and modern composers, all supplemented by well written comments contributed anonymously by leading authorities. Alec Templeton is Chairman of the Committee, with Quaintance Eaton serving as Executive Secretary. These unique records have been sold successfully in the supermarkets of Rochester and Syracuse and will soon be offered in New York, San Francisco, Portland, Oregon, and elsewhere.

Recent Columbia records include several novelties, among them the singing voice of Sophia Loren in two numbers by Jay Livingston and Ray Evans, from her new film, *Houseboat*. (It may be remembered that Miss Loren acted the title role of *Aida* on the screen, although the singing on that occasion was done by Renata Tebaldi.) There is also a setting of Saroyan's *Hello, Out There*, by Jack Beeson, of which the author highly approves.

Harpisichord Masters of the 17th Century (Frescobaldi, Rossi, Pasquini, A. Scarlatti) may be found among the interesting materials appearing under the Epic label, well recorded by Egida Giordani Sartori.

RADIO AND TELEVISION REVIEWS AND FORECASTS

By NAOMI REYNOLDS

No less than 50 big "spectacular" shows have been contracted for the new season on three networks. These new shows range from all-star varieties, popular music, jazz expositions and classical music to heavy drama.

They include two big special "live" 90-minute musicals that Bing Crosby will do on ABC-TV and two that Fred Astaire will do for NBC-TV. Bing has been signed to an exclusive, long term contract by ABC with the contract covering both television and radio. In addition Crosby will be in the production and development of 10 new television programs during the next five years. Fred Astaire will be in a new role, since this will mark the first time this famous screen star is to appear in his own network show. The first telecast is scheduled for Friday, October 17.

Also we are promised a two-hour version of *Wonderful Town* on CBS-TV, starring Rosalind Russell in the musical role she made famous on Broadway.

Hallmark Hall of Fame will bring six plays to your homes, and this is noteworthy because this sponsor really created the "spectacular." Of the plays, the first will be Julie Harris in *Johnny Belinda* early this fall and the last next spring will be a 90-minute version of O'Neill's *Ah! Wilderness* on NBC-TV.

Monthly Dupont plays will begin September 22 with Mary Chase's wonderful play of a 6-foot 2-inch invisible rabbit called *Harvey* and including the Old Vic production of *Hamlet*.

There will be eight special one-hour shows from Bell Telephone, four continuing Bell's Science series, and the other four "live" musicals, featuring top classical, popular and folk stars. Donald Voorhees and his orchestra will participate in the music and dance shows. A special musical production of *Little Women* will star Margaret O'Brien on NBC-TV.

Shirley Temple's *Storybook* series will present a special musical Christmas show Sunday, December 21, based on *Mother Goose* stories. For this first musical in the history of the series, Producer Alvin Cooperman hopes to have Shirley in the role of star,

as well as storyteller. Young art students from P.S. 176, Cambria, Long Island, have been engaged to create the sets and they are now working as the world's youngest TV set designers.

Omnibus will return to the NBC-TV network this fall with 15 Sunday afternoon programs. In addition, Robert Saudek Associates, producers of the award winning series, will present several special 90-minute shows in night-time periods. The series has pioneered in virtually every field of programming, including music, dance, drama, history, contemporary events and sports. (*Omnibus* presented the engaging Cyril Ritchard in the Metropolitan Opera production of *La Perichole*. Another highlight of the *Omnibus* series was Leonard Bernstein in a 90-minute program on Opera).

Stars of Jazz on ABC-TV moves to a new time and now will be seen Monday evenings, 7:30-8:00 P.M., EST. This program features host-narrator Bobby Troup and guest jazz artists each week.

This is Music on ABC-TV is a pleasant weekly half-hour musical revue originating in Cincinnati. This series concentrates on unusual settings and special electronic and camera effects to heighten the music sequences, each Friday night.

Musical offerings returning this fall include *The Dinah Shore Show*, Pat Boone, Tennessee Ernie Ford, two Lawrence Welk shows, *The Voice of Firestone* and many other popular musical variety shows. *The Voice of Firestone* will vary its productions from popular to classical, with Howard Barlow still at the helm as conductor.

A new hour-long *Times All-Star Jazz Show* signed to star "live" Louis Satchmo Armstrong, songstress Anita O'Day and Les Brown and his orchestra, will be launched on CBS-TV Monday, November 10. An array of the country's foremost jazz artists will be added to the cast throughout the preparation period.

The New York Philharmonic, which will be heard over CBS Radio "live" this fall on Saturday nights, toured Latin America this summer. In all, 39 concerts were given in some 21 cities in 12 countries. Although the arrival of the orchestra occasionally coincided with local disturbances or tensions, everywhere the orchestra was treated as an emissary transcending strife. The personal popularity of Leonard Bernstein as conductor, pianist and indefatigable goodwill ambassador, plus his ability to address audiences and speak in fluent Spanish, was a major factor in the success of the tour.

Our colleague, Mrs. Warren Knox, received tremendous recognition in cooperating with the Albany, New York *Times Union* in its series of *Rock 'n' Roll vs Long Hair*. The NFMC members we know are all back of Mrs. Knox's explanations that objections are not aimed at teen-agers, but at the professionals of the trade. . . . mainly the professional drive being made to hold rock 'n' roll sessions under very objectionable auspices. As a local spokesman for her community, Mrs. Knox takes better-music advocates to task for failing to voice disapproval of radio stations

dominating the air waves with many recorded double-meaning lyrics. Mrs. Knox stated that the Federation holds no contempt for quality jazz, since today it is accepted as one of America's great contributions to the world of music; and she does not object to clean-cut popular tunes. It's lyrics like "wife or sin, love or gin" on a Tony Bennett disc and suggestive titles such as *High School Confidential* that draw fire, declared Mrs. Knox. I trust if such a campaign is being launched in your area that you too will respond. "Bravo" to Mrs. Knox!

William Goetz at Columbia Studios is in the "throes" of *The Franz Liszt Story*. The story will be filmed partly in France. The music drama will be made in the "tradition" of Columbia's life of Chopin, *A Song to Remember*, with a name pianist recording the virtuoso's compositions. You remember we in the Federation did considerable to promote the first film and perhaps shall have the pleasure of doing the same again.

Academy-award-winning tunesmith Sammy Cahn and his colleague, Alex North, have been signed by producer Jerry Wald to compose the title song for William Faulkner's *The Sound and the Fury*, which is scheduled for a December start.

Movie composer Peter Korn's grant for gaining conducting experience in Europe has been renewed for another year. He is residing in Munich.

Franz Waxman is in Italy writing the music for *The Nun's Story* which stars Audrey Hepburn.

Composer Ernest Gold has signed a two-picture-a-year contract with Oceanic Films of Hawaii following his scoring of Stanley Kramer's *The Defiant Ones*. This film was one of three selected for viewing at the International Film Festival in Berlin.

Paul Dunlay has been engaged by Herman Cohen to compose and conduct an original score for American International's *How to Make a Monster*.

The music score of *Hot Spell* by Alex North adds considerable depth to the story-telling.

RECENT BOOKS ON MUSICAL TOPICS

Reviewed by QUAINANCE EATON

LIVES AND CHARACTERS

ORPHEUS AT EIGHTY. By Vincent Sheean. Random House, New York. 351 pages plus appendices and index. \$5.00 (Biography of Verdi).

THE NAKED FACE OF GENIUS. By Agatha Fassett. Houghton Mifflin, Boston. 359 pages plus catalogue of Bartok's works and index. 12 pages of photographs. \$5.00 (Bela Bartok's American Years).

THE MEMOIRS OF CARL FLESCHE. Translator and editor, Hans Koller (in collaboration with C. F. Flesch) MacMillan, New York. 15 pages of photographs; index. \$6.00.

SEPTEMBER, 1958

THE UNIVERSITY OF ROCHESTER

EASTMAN SCHOOL OF MUSIC

HOWARD HANSON, Director

ALLEN I. McHose, DIRECTOR OF THE SUMMER SESSION

Training Young Musicians for Professional Careers

Offering undergraduate and graduate programs of study leading to degrees in Applied Music, Composition, Theory, History of Music, and Public School Music, and a graduate program in Church Music.

RESIDENCE HALLS
for men and women

Applications for 1959 will be considered after Oct. 1.

For information write
EDWARD H. EASLEY
Director of Admissions

EASTMAN SCHOOL OF MUSIC
ROCHESTER 4, NEW YORK

ORPHEUS IN AMERICA. Offenbach's Diary of His Journey to the New World. Translated by Leander MacClintock. Indiana University Press, Bloomington. 195 pages. Bibliography. \$4.50.

PERSONAL RECOLLECTIONS OF ARNOLD DOLMETSCH. By Mabel Dolmetsch. MacMillan, New York. 185 pages. Index. \$6.00.

A more variegated cast of characters can hardly be imagined than these five: from the farmer whose pen was mightier than his plowshare to the witty and sophisticated operetta genius represented by the two "Orpheuses," Verdi and Offenbach; from the reticent Bartok to the coolly professional and extremely articulate Flesch, with Dolmetsch's pastoral existence thrown in for good measure. This quintet of books should be on all shelves of music lovers.

Vincent Sheean invariably makes a deeply personal approach to any subject; this is his strength and his weakness in tackling as large a canvas as the life of "the little maestro." Fortunately, one need only balance the more academic accounts of previous biographers in the scales, and then go on to the deeply absorbing and often exciting pages of this love story. For love story it is: Sheean's love for opera, for Italian opera, and for its greatest master. *Con amore* is the proper term for his exposition. And with this blazing light focussed on the old tale, new insights are revealed on every page. Some of them are entirely speculative, but so probable that one ex-

MOZART—A SONNET

By NINA DIKEMAN BAKKER

If fame, well deserved, is seldom manifest
To him who gives his utmost in this life,
Whose talent, freely offered, is his best
Though it may often cost him pain and strife.

Young Mozart labored; yet with seeming ease
Brought welcome cheer and solace in his time,
But lasting value of his melodies
Is known to those who hold his works sublime.

Man's greatness lives long after he departs.
Though dust return to dust with grave unknown.
The music he has put in others' hearts
Will echo down the ages from his own.

Sonatas, minuetts, and symphonies,
Are Mozart's monument of melodies.

claims: "That must have been true!" Sheean begins his chronicle with the ultimate triumph of *Falstaff* (hence the title of the book) and continues in a sweeping flashback of the composer's life, coming to the full circle, on the third night of the Scala premiere, when the aged composer was at last allowed to go home to the privacy he never ceased to long for.

* * * * *

If Sheean's book is a love song, Agatha Fassett's is a hymn of devotion, a paean to suffering. From the time that Bela and Ditta Bartok arrived in America, this Hungarian-born woman befriended them, often beyond the bounds of credibility. Only the belief in genius could have inspired her humility toward the thorny, tormented emigre, who never, at any place, felt at home, and who displayed a different mood every day. Impenetrable, unapproachable, he nevertheless commanded the almost masochistic devotion of his few friends, Mrs. Fassett high among them. Their day-to-day relationships in the apartments she found for the couple and in her own New England home, which became their refuge more than once, are chronicled with an attention to detail, a sensitive perception of the difficulties this displaced soul encountered—many of them of his own devising, for he preferred to suffer rather than to admit assistance, consolation, devotion, or even an attempt at understanding. Mrs. Fassett has done an invaluable service by revealing the qualities of the man and the genius. It is little wonder that he lacked for sympathy from the public; perhaps his illness conditioned his formidable aura, but in not accepting help he accepted death all too willingly. His works—and "genius" is not too strong a word—are his monu-

ment; this volume will arouse the pity and wonder that his personality never could.

* * * * *

An utterly uncompromising nature of a more outgoing sort was Carl Flesch; but then he was more performer than creator, and less subject, by his sturdy, healthy outlook, to the soul-searchings of Bartok. Flesch has kind—and unkind—words for everybody who ever wielded the bow as well as musical practitioners of other types. In penetrating analysis of musicians from Ysaye ("a lack of stability in his bowing . . . a certain brutality . . . like all great men a good colleague") to Huberman ("the most remarkable representative of unbridled individualism, a fascinating outsider") he often puts a finger on the spot where it is sorest. Incidentally, his translator felt so strongly that Flesch's judgment of Huberman was his only biased one that he inserted his own opinion, to which Flesch's son adds still another. It all makes lively reading. And back of the analysis and criticism, of course, is one of the soundest and most respected musical minds of the century.

* * * * *

Jacques Offenbach's diary, notes and impressions, made after his tour to New York and vicinity and to Philadelphia in connection with the Centenary Exhibition of 1876, are still alive and valid, gay and amusing. Surprisingly, this Frenchman saw durable aspects of American life. What fascinated him still strikes the attention of foreign visitors today: the noise and excitement of the Fire Department's forays; the packed public conveyances; our ubiquitous advertising; the difference between the smartness of New York women's attire and the slovenliness of New York men; the astounding glass of ice water to introduce a meal. There are differences today, of course, but the musician's union still exists: "a society outside of which there is no salvation."

* * * * *

The biography of Arnold Dolmetsch, the pioneer in restoration and building of old instruments and in performance of early music, reads as gently as a "book of sweet, delightful aires." Mabel Dolmetsch tells the story of her association with Arnold, first as student and later as wife. This transition is one of the most intriguing of untold stories in the first part of the book. One also misses anecdote and a guess at what Arnold secretly thought and felt, although the narrative gives us all the facts of his early French lectures and concerts, his removal to England and his concert tour of America. Subsequently the family moved to France, then returned to England, where they ultimately established the renowned Haslemere Festivals. A pretty, pastoral book which well accompanies the mood of the 16th and 17th century music performed in contemporary costume on lutes, viola da gambas and recorders.

MUSIC CLUBS MAGAZINE

These Four, All Young Artist Winners, Are Among the Distinguished Artists to Be Heard at Our San Diego Biennial



Past Young Artist winners, now well known concert stars, who will be heard at the San Diego Biennial. Left to right are Ivan Davis, pianist, a 1955 winner, fresh from European triumphs; Stanley Plummer, 1951 winner, who combined teaching at the University of California, Los Angeles, with a schedule of 30 concerts this year, and Nan Merriman, 1943 winner, famed in this country and abroad.

"One of the greatest singers of our time", said the Amsterdam paper *Het Parool* after the La Scala debut of Nan Merriman, American mezzo-soprano. "This is legendary singing, such as one could imagine only from the Golden Age . . ." Critics around the world agree about this beautiful artist, a former NFM Young Artist winner. Members of the Federation attending the convention this coming April in San Diego, California, are fortunate that Nan Merriman is included among the artists on the Biennial agenda.

Only last year, another new chapter unfolded in the illustrious career of Nan Merriman, when she sang her operatic debut as Dora-bella in Mozart's *Così Fan Tutte*. Merriman in grand opera is a climax of a decade of accomplishments which have found her a transcending soloist with every leading orchestra in the world, the inevitable choice of Stokowski and Reiner, of van Beinum and von Karajan, of Walter and Bernstein and all of the other reigning masters. Toscanini gave her her

start and Nan Merriman has richly fulfilled his promises.

The accolade, *primitissimo*,—(untranslatable Italian for "better than tops") awarded to her once by Rome's most exacting critic, can be applied to all of Miss Merriman's recent accomplishments both here and in Europe—from La

Scala, Milan, to the Edinburgh Festival; from the Chicago Orchestra to her dazzling recordings for Angel; from her brilliant successes in Spain, where she is a special favorite, to her coast to coast recitals in her homeland. We look forward to hearing this singer, one of our most beloved Young Artist winners and a favorite star of more than one of our Biennials.

Also scheduled to appear at the Biennial is Stanley Plummer, winner of the Young Artist award in 1951, and the first violinist to receive this honor in ten years. He started his musical studies at the age of four and was later hailed as a young Fritz Kreisler by opera star Mary Garden, when he appeared with her in a joint recital. In 1948, Mr. Plummer won the Associated Concerts Bureau Contest in Carnegie Hall, New York.

After presenting a successful debut recital in 1949 in San Francisco, Stanley Plummer won the UCLA Young Artist Competition in 1950. He subsequently won the NFM award. There followed for

(Continued on page 45)



Mc Henry Boatwright, baritone, and 1957 winner, who will sing at the opening event of the convention at Balboa Park.

SACRED MUSIC PAGE

Music and Worship — Where Does the Child Come In?

By HELEN MORGAN

Choirmaster and Organist, First Congregational Church, Great Barrington, Mass.

IN trying to plan a music program that will elevate and perhaps even educate his congregation, our choirmaster must give considerable attention to the children under his care.

He has come to realize that by beginning with children when they are most susceptible to influence, he can just as easily develop a taste for good hymns as for poor ones. It is just as easy for a child to learn *Glo, Labor On* as it is for him to learn *Life Is Like a Mountain Railroad*.

Now the question is bound to arise, why not teach him *Life Is Like a Mountain Railroad*? What is considered a "bad" or "good" hymn? First of all, the text should have, in addition to nobility of thought, dignity; it should avoid the sentimental, the banal. At the risk of offending some tender sensibilities, let me point out that the text of "I came to the garden alone, while the dew was still on the roses" could just as well depict the setting for a human love affair.

In the matter of melody the question of what is suitable may be a little harder to answer. But to take an example from the Pilgrim Hymnal: "Far out on the desolate billow, the sailor sails the sea." This hymn describes several hazardous occupations, but points out cheerfully at the end of each verse that "God is never-failing and God is everywhere." None would question this statement of faith, but all of this text is set to a popular German melody called *The Lorelei*. Surely a melody designed for such a folklore character is not properly employed in the praise of God.

True, there are many excellent tunes in our hymnals whose composers did not mean them for our sacred use. Many of these were national anthems whose spirit of dig-

nity and strength makes them readily adaptable to the hymns of praise or affirmation. Some, though not many, folk tunes are adaptable. The large majority of good hymn tunes, however, was written by composers who were employed in the service of the church.

Children, then, are ready to learn as soon as they are able to carry a tune and have sufficient reading skill to keep up with the congregational pace of hymn-singing. It is desirable, of course, that even earlier they be taught easy hymns by rote and have opportunity to organize and participate in a children's church or their own worship service. Psychologists tell us that a child's religious interest is very strong at the age of seven. Ceremonies and rituals are meaningful to him at this early age, so while there is some feeling that a nine-year-old is too young to sit through an hour's worship service, experience tends to disprove this. He may not consciously worship all this time, and he *will* wriggle, but he is absorbing attitudes and practices which will strongly influence his future thinking about worship.

Inasmuch as we desire the child's presence at worship even more than participation, his early choir training will not be directed solely toward performance. His repertoire will consist chiefly of hymns and a few responses. Only as his musical abilities develop does he begin to learn part-songs and more difficult works that can be classed as "anthems."

Most children are ready to begin choir training at the third grade level. Although the average child's musical skills are not very highly developed at this age, he begins to learn hymns, he learns the order and meaning of worship,

and his church going habit is formed. By the time he is through the fifth grade, he is usually ready for more difficult singing. He has learned to recognize the difference between steps and skips in a melody, the direction of a melody, and to read simple rhythms.

Promotion from this beginning or training choir should not be automatic at the fifth or sixth grade but should be made when the child is ready. Some children will move up into the next choir before grade six; others, not until grade seven or even later. No child should be excluded from the training choir on the basis of ability; this group will be open to all children, monotones included, who wish to join. The next group, on the other hand, will consist of those children whose musical ability and interest enable them to utilize more intensive musical training.

As the boys' voices begin to change (usually starting around age thirteen), it becomes necessary to think of them as children no longer, but as potential members of the adult group. With some boys, it is best to give up all singing during this period. With others, it is possible to accustom the voice gradually to its new range and to introduce the boy to reading in the bass clef. This transition group is a difficult one to handle in the music program, but ought to provide the step between the children's choirs and participation in the adult group, where the standards are, of course, very different.

But through this program of continuous training, these children should grow up to be adult church members who will be able to contribute their skills and appreciative understanding to the church's program of worship.

Echoes of Our State Conventions



Principal speaker at the North Carolina State Convention (her visit to the Southeastern Region started a hectic round of convention-going which involved visits to 14 states) was our National President, Mrs. Ronald A. Dougan. Photographed with her are: left, Mrs. Harry J. Shonts, North Carolina State President, and Mrs. Maurice Honigman, National Board Member from North Carolina, right.



At the New Mexico State Convention Mrs. A. E. Staub, (right), retiring State President, turns over some of her official papers to her successor, Dr. Harriett Smith of Silver City.



At Georgia's State Convention Mrs. O. N. Mathis (left), National Board Member, and Mrs. H. A. Shaffer, newly elected State President, discuss plans for Georgia's Crusade for Strings.

At right, At the Texas Convention Radio Television Station RTT of the University of Texas in Austin received three awards. Mrs. Carl Edward Bock, president of Texas' District Five, (left) presented a Parade of American Music Award; Mrs. Sam Seay (next in line), Chairman of American Music for the Texas Federation, an award of merit from her Department, and Mrs. Rex Brown, Texas President (extreme right), a certificate of merit from the Texas Publicity Department, of which Mrs. Blant Burford, National Publicity Chairman, is also Chairman. Miss Eleanor Page, Public Relations Director of Station RTT, (left of Mrs. Brown), received the awards for the station.





A "Crusade for Strings" panel was one of the lively features of the Oregon State Convention. Participants in the panel were Clayton Hare (seated), and (standing, left to right), John O'Connor, who conducted the panel; Herbert Revison; Western Regional Vice President Helen Crowe Snelling, Margaret Conn and Lynn Lawrence.



At the Idaho Convention, Director Harold Meally of the Idaho Falls Symphony Orchestra received a citation from Mrs. Eli Weston for his work for good music. Standing at the extreme left is Mrs. Charles H. Pascoe, National Chairman of the Past Presidents Assembly, and at the extreme right, Mrs. Hugh Robison, Idaho State President.



Mrs. Robert M. Fisher (right), Summer Scholarships Chairman, attended the Alabama Convention. With her, l. to r., are Mrs. Clifton J. Muir, S. E. Regional Vice Pres.; Mrs. George Jackson, State Pres.; and Mrs. Philip V. Spier, PPA Chairman.



Pictured at the Kentucky Convention are Mrs. Muir, National Representative, who was made a "Kentucky Colonel," Mrs. James A. Kennedy, National Board Member; Mrs. Rutherford Hoppe, retiring State President, and Mrs. J. N. Snyder, incoming President.



One of the most interesting events of the Tennessee Convention was a luncheon honoring the Past Presidents of the Tennessee Federation, at which our National President, Mrs. Ronald A. Dougan, was a guest of honor. Shown at the head table, l. to r., are Mrs. Dougan, Mrs. Douglas Kloss, chairman of the luncheon; Mrs. Hal Holt Peel, State President, and Mrs. Vernon Peters, Past State President.



A gala banquet followed by a concert highlighted the South Carolina Convention. Pictured at the event are, l. to r., Mrs. Floride Cox, National Young Artist Auditions Chairman, who arranged the concert; Evelyn McGarrity, mezzo soprano and a 1957 Young Artist winner, who was soloist; Mrs. Clifton J. Muir, Southeastern Regional Vice President; Mrs. Curran L. Jones, National Board Member; Mrs. H. A. Shuler, Jr., State President, and Mrs. W. T. Swink.



Mrs. Clifton J. Muir, National Representative at the Arkansas Convention, installed the new officers. Standing, l. to r. are Mrs. Curtis Stout, Treasurer; Mrs. Harry Allen, Vice President; Miss Susan Leibrock, Recording Secretary; seated, right of Mrs. Muir, Miss Virginia Queen, President.

Editor's Note: For reasons of space it was possible only to publish one State Convention picture from each State submitting one. Therefore pictures were chosen in each instance in which the National Representative appeared.

New Music

For between Seasons. Looking forward to Fall

Reviewed by MARTHA C. GALT

OPERETTA

Two very short operettas for children of elementary grades are *The Geografoof*, a Musical Parable in one act, music by Jay Gorney, and *The Gypsies' Reward* in two acts, by Ruth Norman and Hardy Wieder. *The Geografoof* is translated as "a person who does not like geography and therefore says 'foof' to it." The amusing libretto by James Austin teaches a lesson to The Boy (or The Girl, as the case may be), which his or her mother and father have unsuccessfully tried to teach. The helpful mediums are a Swiss Clock, a China Teapot, an Irish Linen Table Cloth and other international furnishings in the home. The clever theme song, *Don't Be a Geografoof*, is catchy and singable, as is the music throughout. It is a publication of Piedmont Music Company, Inc., whose sole agent is the Edward B. Marks Music Corporation. *The Gypsies' Reward* is a fanciful little story, well told musically, of the little lost Princess who was found by a tribe of gypsies and some years later returned to her mother and father, the King and Queen, to live happily ever after! This is a publication of Mills Music, Inc.

MISCELLANEOUS CHORAL BOOKS

From Theodore Presser Co. comes an attractive collection called *Let's Harmonize and Sing!* which has been compiled and arranged by Walter Eckard. It contains almost four dozen four-part mixed choral arrangements primarily of secular songs appropriate for club meetings, dinner meetings, concerts, assemblies of all kinds. There are folk songs, patriotic songs, a few holiday songs, and a few popular songs of yesteryear, all with piano accompaniment, with symbols provided for guitar or accordion as well. *A Book of Descants* by Willys Peck Kent is from the Vantage Press, and is intended for Grades 5 through 8, as a prelude to part singing. It is a varied and interesting collection of folk songs, Christmas songs and some traditional music. The author also suggests that in some instances, the descendant might prove interesting when played by one or two recorders. The music is simply arranged and should prove fascinating material for grammar grade pupils. For a three-part mixed choral group (SAB) are 15 get-together songs called *Let's Sing a Song*, which have been collected and arranged by Arthur O. Anderson. There are two numbers from *The Mikado*, a few folk songs, and other numbers very well arranged and well chosen for young people. From the same publisher, Carl Fischer, Inc., is a book for Primary and Church Choirs, by William Grime, *Teaching Little Children to Pray*,

There are eight little prayers, written in the language any child, age three to eight, would understand. They are happy little prayers, meaningful and singable.

LARGER CHORAL WORKS

A most unusual and impressive composition is to be found in *Transcontinental*, Elinor Remick Warren's most recent contribution to choral literature, written for baritone solo and mixed chorus. The text, by A. M. Sullivan, is unique and outstanding in quality, showing a kinship to Walt Whitman in its Americanesque content. It is brilliant in style and the piano-vocal score requires a good accompanist. The impelling motion of the train, and the American traveler's continuous reaching out to greater distance as he crosses a continent, sans customs, sans language or currency barriers, but traveling in a great democracy—all of this is found in the music and the text, as the soloist calls the stops en route. Orchestral accompaniment for this very thrilling score is available on rental from the publisher, Theodore Presser. Also written for an experienced choral group and a highly imaginative conductor, are the three lovely and poetic numbers by Reginald Redman called *Three West Country Idylls*, for SATB and piano. They are just as English as *Transcontinental* is American, and very colorful, each one a setting of a poem by a different author. Novello and Co., Ltd., are the publishers.

A very big sacred choral number is Leo Sowerby's poem for mixed voices and orchestra (piano vocal score reduction), *The Throne of God*. The text is from *The Book of Revelation*, and was written for the 50th anniversary of Washington Cathedral in Washington, D.C. It is a powerful and moving composition, contemporary in feeling and challenging in style. It requires only a little over half an hour for performance and would therefore fit into a festival program well. It is a publication of the H. W. Gray Co., Inc.

PIANO SOLO

For lighter summer playing, Frances Dillon has edited (and fingered) *Fourteen Pieces for the Piano* by Franz Liszt (Edward B. Marks Corp.). Contrary to expectations, these have not the usual fire and thunder of the rhapsodic compositions, but rather are by Liszt the dreamer. They make for splendid performance. A few short years ago, Cecile Chaminade was probably the most popular composer of the day, with her tuneful and typically French music, which seemed to fit everyone's taste. Michael Edwards has arranged two of her lighter "moments musicale"

which are again charming and playable. They are *Tenderness (Valse Tendre)* and *Scotch Dance (Ecosaise)*, published by Mills Music, Inc. One also enjoys the music of other years, back to the 16th and 17th centuries, when the harpsichord and virginal were favored instruments. From Stainer & Bell Ltd., for Galaxy Music Corporation, are three delightfully interesting collections of this period, all transcribed and edited by Thurston Dart. There is Clement Matchett's *Virginal Book* (1612) with pieces by William Byrd, John Bull and others; then *Twenty-Four Pieces from The Fitzwilliam Virginal Book*, with compositions by 17th century composers, and finally *Seventeen Pieces* by Giles Farnaby, favorite composer of the 16th century. Geoffrey Bush in 1951, wrote *Three Dance Variations* for piano-forte or harpsichord, for Ruth Dyson's recital in Wigmore Hall, bringing the 16th century right down to the 20th century. (This is an Elkin & Co. publication, whose agent is also Galaxy Music Corp.) What more charming way to enjoy the piano than through playing the delicate turns and trills in this 16th century music, which so delighted its patrons, and still will.

FEDERATION IS AIDING AMERICAN HERITAGE CAMPAIGN

The Federation, which in 1957 received a citation from the American Heritage Foundation for its effective participation in the campaign to get out the vote, has again enlisted in this worthwhile cause. Joining 100 other leading organizations, its State Federations and local clubs will support this non-partisan endeavor, according to Miss Marie Hurley, National Legislation Chairman.

This year the campaign has a new slogan in addition to that which was so widely disseminated in 1957: "Register, Inform Yourself, and Vote."

In 1958 the emphasis will also be placed on supporting your party financially. The slogan is: "Don't pass the buck—give a buck to the party of your choice."

This year's campaign is based on the assumption that cleaner politics would prevail if every voter would give a dollar to the party in which he was enrolled instead of leaving the financing of campaigns to a relatively few men and women of large means.

With the cordial approval of National President Dougan, Miss Hurley is urging prompt and active participation in the campaign, not only through individual \$1.00 contributions by members, but through giving widest publicity to the campaign objectives and to the Federation's participation in the endeavor.

MUSIC CLUBS MAGAZINE

Winners of Our Young Composers Contest and Other Student Events Are Announced

By VIRGINIA A. PARDEE, National Student Adviser



Ramon Zupko, Youngstown, Ohio, chamber music winner in Young Composers Contest.

OUR YOUNG COMPOSERS CONTEST WINNERS

PROF. ANTHONY DONATO of the Northwestern University music faculty emerged with four prize-winners in the first Young Composers Contest he has conducted for the Federation. Ramon Zupko of Youngstown, Ohio, and William Myers of Hartford, Conn., won first prizes of \$175 and \$125 respectively in the chamber music and choral music categories in the 16th annual contest. Mr. Zupko's winning work was a Short Sonata for Violin and Piano. Mr. Myers won the prize in the choral classification with a choral setting for Robert Frost's poem, *The Need of Being Versed in Country Things*.

James Willey of Lynn, Massachusetts, won second prize in the chamber music classification with his First Violin Sonata. Philip Corner of New York City took second prize in the choral competition with a work entitled *Seven Poems from Edna St. Vincent Millay*.

Mr. Zupko is a graduate of the Juilliard School of Music with a Bachelor and Master of Science in Music degrees. He has won several awards, has studied with Vincent Persichetti and Aaron Copland and goes to Europe this month to study composition at the Academy of Music in Vienna on a Fulbright grant. Mr. Myers has a Bachelor's Degree in Music Education from Boston University and is studying for his Master's Degree at Hartt College of Music in Hartford, Conn., under Dr. Isadore Freed, former co-chairman of the American Composition Committee of the National Federation. Mr. Willey is a composition major at the Eastman School of Music; Mr. Corner's composition studies were pursued at the College of the City of New York.

SEPTEMBER, 1958

WINNER OF THE PEABODY STRING SCHOLARSHIP

It is a pleasure to give more detailed information about a very accomplished young artist who has been selected for the three-year string scholarship given annually to the Federation by the Peabody Conservatory of Music in Baltimore. She is Janet Rayburn, 18 years old, a cellist, of Vermillion, South Dakota, who graduated from Vermillion High School this past June, but has also pursued her study of the cello and of theory during her high school years at both the University of South Dakota and the University of Illinois. She has likewise studied voice and piano with private teachers. This summer she attended the National Music Camp at Interlochen on a scholarship, and was a member of both the high school orchestra and the Honors Orchestra. Last year's Peabody winner, Joanne Cohen, a violinist, is in her second year of study there.

CENTRAL REGIONAL NEWS (continued from the May issue)

Margaret Schultz, Evanston, Illinois, a five year Superior winner in the Illinois Federation of Music Clubs Junior Festivals, and in 1955, the recipient of the Federation's String Award, in 1956, the winner of the Illinois Federation of Music Clubs' eight-week scholarship to Interlochen Music Camp, and again in 1957 the National Scholarship winner to Interlochen, has won an audition to be cello soloist with the Chicago Symphony Orchestra in a young people's concert. Margaret is a junior in the Evanston Township High



William Myers, Hartford, Conn., winner of the Young Composers Contest Choral award.

School and is first cellist of the Chicago Youth Orchestra and of the Evanston High School Orchestra. The Chicago Youth Orchestra, a federated organization of 101 members, is now in its 11th season. It presented its spring concert April 25 at Orchestra Hall. The soloists, chosen from the orchestra are Robert Sanov, violinist, and Mary Jane Lang, clarinetist.

Incidentally, Miss Schultz has just spent her third summer at Interlochen on a special scholarship given her by Dr. Joseph E. Maddy, director of the camp.

Mary Jane Lang, clarinetist, of Elmhurst, Illinois, referred to above as one of the soloists at the Chicago Youth Orchestra concert on April 25, was one of three winners of eight-week scholarships at Interlochen given this year by the Illinois Federation. Like Miss Rayburn, the Peabody winner, she was a member of the Honors Orchestra.

SEND ME YOUR NEWS

Your National Student Adviser would welcome news items from State Student Advisers at any time. How can we possibly present an adequate picture of the many fine things that go in the Student Division unless you keep in touch?

WATCH THE NOVEMBER ISSUE FOR IMPORTANT REPORTS

Readers will be deeply interested in the extensive report of the highly successful National Music Week observance, jointly sponsored by the Federation and the American Music Conference, which will appear in November. Also the November issue will carry the comprehensive story of our 1958 Board Meeting at Green Lake, Wisconsin, held too late to be covered in September.



Ralph McFarlane, Boise, Idaho, Marie Morrissey Keith winner, photographed in front of St. Peter's in Rome, which he visited while on army duty abroad.

Presenting a Donor Member and Several New Life Members

By DOROTHY COOLIDGE

As we begin the new season of 1958-59, I am happy indeed to dedicate this issue to the one Donor and 18 new Life Members who have become new Special Members since the last issue of the magazine. I am grateful for all the other types of membership, of course. Two states have brought us three new Life Members. Note that several of the new Life Members have received these memberships from their music clubs or from a group of devoted civic friends.

NEW LIFE MEMBERS

Mrs. Curtis Marshall McGee of Glasgow, Kentucky, writes that her Life Membership came as a complete surprise. Mrs. McGee early became a devoted Federation worker, in 1925, when she visited a married sister who was president of the Ladies' Matinee Musicale of Glasgow which was entertaining the young Kentucky Federation of Music Clubs. The events which Mrs. McGee attended so inspired her that she returned to her home in Burkesville and organized the Music Lovers' Club, which federated the day it was organized. In 1954, Mrs. McGee wrote an historical and musical pageant about the history and accomplishments of this, the oldest music club in Kentucky, functioning continuously under the same name, and without a break in its monthly meetings. A band and orchestra were assembled by this club and the Roland Hayes Music Club was organized in a negro community. In 1950 Mrs. McGee compiled and published a book under the title of *Kentucky Composers and Compilers of Folk Music*. She has served the Kentucky Federation as State President for two terms and has been State Chairman of Kentucky Composers for 28 years. Other new Life Members from Kentucky are Miss Leila Hillsman and Miss Carnelle Overstreet, both of Louisville.

Our second State to bring us three new Life Members is Ohio. Mrs. Walter P. Keith of Akron, Ohio, has been a dedicated worker for music. She was graduated from the Oberlin Conservatory Public

OUR NEW DONOR MEMBER FROM WISCONSIN

Mrs. Herman A. Uihlein, latest of our Donor Members, is from the home state of our National President. A resident of Milwaukee, she was born in Salt Lake City, and began her musical career at the age of eight as a member of the Salt Lake City Chorus Association. Later she started serious vocal studies. At 16 she was singing leading roles with the Salt Lake City Opera Company. Afterwards, in New York, her teachers included among others, Frank Damrosch, Delia Valeri, Elsa Alsen and Herman Devries. Offered a contract for stellar roles with the Savage Opera Company, she elected marriage instead. But even after the birth of seven children she was offered auditions by the Metropolitan and San Carlo Opera Companies. She refused because of home obligations, but gave many concerts in Wisconsin, where she made her home after her marriage. Also her house was the scene of many musicales, including recitals by such distinguished organists as Joseph Bonnet, Charles Courboin and Pietro Yon. Many famous musicians, among them Charles Wakefield Cadman, Marjorie Lawrence and Joseph Szigeti, were her house guests. In the 1930's she became a pupil of Clara Bloomfield, coaching in lieder and folk songs. Also she sponsored a series of lecture recitals by Mme. Bloomfield on the song literature of many countries. In 1947 she opened her home for a summer course in opera, which was conducted by Dr. John Walmut, director of the Curtis Institute Opera Workshop, with an enrollment of 55 students. She and her husband sponsored the Milwaukee Philharmonic Orchestra for several years and she currently supports the Milwaukee Orchestra Association and the Peninsula Music Festival. Her musical credo: "Hearing only Grade A music brought occasionally from outside is not enough. What is needed is more Grade B music done by residents of local communities, large and small. When each community will strive to produce within itself its own talent and worthy creative achievement, slowly Grade B music will become Grade A and the United States will be on its way to a truly great musical future."

School Music Department and majored in voice. She has had concert and opera experience throughout the middle west. She served the Tuesday Musical Club of Akron as president for two years. She is on the Board of the Childrens' Concert Society which brings the Cleveland Symphony Orchestra to the Akron area schools. She is also Chairman of Program Planning for free chamber music programs put on by the Akron Art Institute once a month. Our well-known and beloved Mrs. Gaillard Fuller of Loudonville, Ohio has been a Life Member and a Subscriber Member of the National Federation. Among her National Chairmanships have been those of Club Rating, Stillman Kelley Scholarship, Special Members and Student Auditions. The Loudonville Public Library has been very near to her heart and she has been its President since 1919. The Library Board decided to take out a Life Membership to honor her, seeing no reason why she could not be a Subscriber Member with two Life Memberships. We welcome also Mrs. W. D. Young of Cleveland Heights, Ohio.

Texas continues the good work for new Life Members by bringing in two more. Mrs. O. G. Satterlee moved to Long Beach, California, less than a year ago, having spent her married life in Dallas, Texas. She attended Western College for Women at Oxford, Ohio and Oberlin College, where she majored in piano and organ. Her Dallas activities for music were legion. In addition to teaching a large class

(Continued on page 48)

Scholarships, Awards and Honors Granted Since the 1957 Biennial

ANNE M. GANNETT SCHOLARSHIPS

1957: Thomas Hutchins, piano, Pocatello, Idaho; George Fortune, Jr., baritone, Arlington, Va.; William Dustin, composer, Antioch, Ohio.

1958: David Laurent, baritone, Boston, Mass.; Ronald Ralph Roberts, voice, Baton Rouge, La.

FRANCES ELLIOTT CLARK SCHOLARSHIP

1958: John Ardoin, composer, Denton, Texas.

MARIE MORRISEY KEITH SCHOLARSHIP

1958: Ralph McFarlane, tenor, Boise, Idaho.

PEABODY SCHOLARSHIP

1957: Joanne Cohen, violinist.

1958: Janet Rayburn, cellist, Vermillion, South Dakota.

STILLMAN KELLEY SCHOLARSHIP

1958: Betty Jean Butt, piano, Norfolk, Virginia.

YOUNG COMPOSERS CONTEST

1957: Class I, Robert Lombardo, Hartford, Conn.; Class II, Jack Gottlieb, New York, N. Y.

1958: Class I, Ramon Zupko, Youngstown, Ohio; 2nd prize, James Willey, Lynn, Mass.; Class II, William Myers, Hartford, Conn.; 2nd prize, Philip Corner, New York, N. Y.

DEVORA NADWORNEY SCHOLARSHIP

1957: Jack Gottlieb, New York, N. Y.

JUNIOR COMPOSITION CONTEST

1958: Junior, Janet Grady, Flint, Mich.; Juvenile, Steven Wasson, Dayton, Ohio, and Gail Margot Johnson, Hempstead, N. Y.

FRED WARING SCHOLARSHIP

1958: Rick Fanning, Dayton, Ohio.

SUMMER MUSIC CAMP SCHOLARSHIPS

Aspen Institute, Aspen, Colorado

1957: John Korman, violin, Los Angeles, Calif.; Beverly Shores, violin, Fort Collins, Colo.

1958: Barbara Shook, violin, Boise, Idaho.

Berkshire Music Center, Lenox, Mass.

1957: Philip Feinsilver, violin, Larchmont, N. Y.; Lawrence Hurst, double bass, Norfolk Va.; Chester Wood, cello, Port Orchard, Wash.; John Perras, flute, New York, N. Y.; Elinor Preble, flute, Denver, Colo.; Homer Lee, clarinet, San Francisco, Calif.; Philip Koonce, oboe, Little Rock, Ark.

1958: Fred Orkieski, trumpet, Altoona, Pa.; Marvin Salzberg, composition, Ithaca, N. Y.

Chatham College Opera Workshop, Pittsburgh, Pa.

1957: Larry J. James, Mt. Sterling, Ky.; Robert Womac, Nashville, Tenn.; Fulton Gallagher, Apollo, Pa.; Louise Southwick, Tucson, Ariz.; Loretta Marriott, Shawnee, Okla.; Sue Ann Baxter, Atlanta, Ga.

Chautauqua Institution, Chautauqua, N.Y.

1957: Kenneth Goldsmith, violin, Greenville, Pa.; Robert Sinclair Plimpton, organ, Titusville, Pa.; Robert Spillman, piano, Berea, Ky.; Sylvia Friederich, soprano, Rochester, N. Y. Brass Ensemble: Betty Breland, McCook, Nebr.; John Charles Duffy, Akron, Ohio; Joy Durschnitt, Bexley, Ohio; Larry Sutherland, Abilene, Texas; Jack McKie, Lincoln, Nebr.

1958: Margaret Grimes, organ, Sharpville, Pa.; Jerome Kessler, cello, Yonkers, N. Y.; Lee Daugherty, soprano, Norfolk, Va.; Lorraine Jean Gaal, piano, Evans City, Pa.

Inspiration Point, Eureka Springs, Ark.

1957: William Ledbetter, Pittsburg, Kansas; Jerry F. Smith, Norman, Okla. 1958: Sherry Hayes, contralto, Clinton, Okla.

Junior Conservatory Camp, Lyndon, Vt.

1958: Diana Deutsch, Miami Beach, Fla. *Kneisel Hall, Blue Hill, Maine*

1957: Gilda Muhlbauer, violin, Forest Hills, N. Y.

1958: Clarice Gostinsky, violinist, New York City. Mauricio Fuks, New York City.

Meadowmount Camp, Westport, N. Y.

1957: Richard Amster, cello, Jackson Heights, N. Y.

1958: Elaine Lee, violinist, Pittsburgh, Pa. *National Music Camp, Interlochen, Mich.*

1958: Stanley Jacobson, trumpet, Boonton, N. J.; Joyce Weibel, voice, Brodhead, Wis.; Linda Snedden, violin, Cleveland Heights, Ohio.

Oglebay Institute, Wheeling, W. Va.

1957: Ross Carl Reimuller, opera coaching, Dayton, Ohio; Mrs. Bette Benjamin, Huntington, W. Va.; Mrs. Ruth Moore, Baltimore, Md.; Margo Parrish, Washington, D. C.; Carmine Fiorito, New York, N. Y.

1958: Philip Eisenberg, opera conducting, Baltimore, Md.; Nicholas DiVirgilio, Rochester, N. Y.; David Martin, Rochester, N. Y.; Richard Coffman, Morgantown, W. Va.; Mary Jo Johnson, Fairmount, W. Va.

Pennsylvania Music Camp, Brevard, N.C.

1957: Barbara Shook, violin, Boise, Idaho. 1958: Linda Jean Speck, viola, Raleigh, N. C.

Indian Hill, Stockbridge, Mass.

Francis Rogers Scholarship (voice) 1958: Clyde E. Bantz, Cumberland, Md.

PUBLICITY AWARDS

Mrs. Blant Burford, National Publicity Chairman, made 14 publicity awards between the 1957 Biennial and the Fall Board Meeting in Wisconsin. They went to Navajo Radiocaster Raymond Nakai of Station KCUF in Flagstaff, Arizona, and to the Anadarko, Oklahoma, *Daily News*, the Winfield, Kansas, *Courier*, the Memphis, Tennessee, *Commercial Appeal*,

the *Albuquerque Journal*, the *Albuquerque Tribune*, the *Belt Valley Times*; the *Times-Herald* of Norristown, Pa.; the Northeastern Region; the Montana Federation of Music Clubs; the Keyboard Club of Dorchester, Mass.; the Gallup, N. M., Federated Music Club; the Tucson, Arizona, Electric Light and Power Company, and Blanche Zimmerman, Publicity Chairman of the North Carolina Federation.

All newspaper awards were presented for unusual news stories since April, 1957.

PARADE OF AMERICAN MUSIC AWARDS, 1958 SPECIAL AWARDS

The Charleston Symphony Orchestra, Charleston, West Virginia, Geoffrey Hobday, Conductor, for Program of February 28, 1958

The Los Angeles Chapter of the National Association for American Composers and Conductors, for Program of February 28, 1958

The Rochester Civic Orchestra of Rochester, New York, Dr. Paul White, Conductor, for Program *Americana*, February 1, 1958

The Portland Symphony Orchestra of Portland, Maine, Attilio Poto, Guest Conductor, for Program of January 2, 1958

Lehigh University, Bethlehem, Pennsylvania Department of Music, for Program of February 2, 1958

The Hartford Symphony Orchestra, Fritz Mahler, Conductor, for Program of February 12, 1958

Milton College, Department of Music, Milton, Wisconsin

Radio-Television Station WGAN, Portland, Maine, for Programs of American Music, February, 1958

Brooklyn Museum Concerts, Dr. David Levita, Musicologist, for Program of American Music, March 2, 1958

The Atlanta Symphony, Georgia, Henry Sopkin, Conductor, All-American Program of March 3, 1958

The Evanston Symphony Orchestra and The West Suburban Symphony Orchestra, Illinois, Irwin Fischer, Conductor The Fine Arts Department of the Dallas Public Library, Texas

Radio-Television, University of Texas, Austin, Eleanor Page, Director

The Little Rock Philharmonic Orchestra, Arkansas, Robert C. Rudolf, Conductor, for Program of February 10, 1958

Radio Station WOMI, Owensboro, Kentucky

Radio Station KTMM, San Rafael, California

NORTHEASTERN REGION — DOUBLE AWARDS INDIANA

Mu Phi Epsilon Chapter, Indianapolis The Kokomo Morning Musicales The Indianapolis Matinee Musicales The Harmonic Club, Indianapolis

MAINE

The Schubert Club, Kennebunk
 The Friends of Music, Waterville
 The Annie Louise Cary Club, Gorham
 The Portland Rossini Club
 The Junior Club of Oak Grove School, Vassalboro
 The Junior Rossini Club, Portland
 The MacDowell Club, Portland

MASSACHUSETTS

The Chromatic Club, Boston

MICHIGAN

Trinity Methodist Church Choir, Highland Park
 The Port Huron Musicale
 The Musical Art, Detroit

NEW YORK

The Community Opera Inc., New York City
 The Monday Musical Club, Albany
 The Ithaca Music Club
 The New York Federation of Music Clubs
 Mu Phi Epsilon, New York Chapter

NEW JERSEY

The Cresskill Music Club

OHIO

The Music Study Club, Carrollton
 The Dayton Music Club
 The Music Study Club, Mansfield
 The Fortnightly Musical Club, Cleveland
 The Greenville Music Club
 The Poland Piano Club
 Poland Boys' Piano Club
 and
 The Musical Juniors, Poland

PENNSYLVANIA

The Junior Octave Club, Norristown
 The Monday Evening Musical Club, Greensburg
 The Musical Art Society, Lancaster
 The North Butler County Music Club, Eau Claire
 The Tuesday Musical Club, Pittsburgh
 The Allentown Musical Club
 The First United Presbyterian Church, Indiana
 The Drexel Hill Music Club
 The Senior Octave Club, Norristown
 The Bruin Junior Club, Bruin
 The Williamsport Music Club
 The Orpheus Club, Greenville

RHODE ISLAND

The Kingston Music Club, Kingston
 The Monday Morning Musical Club, Providence
 The Blackstone Valley Music Teachers' Association, Pawtucket
 The Rhode Island State Federation of Music Clubs
 The Mnemosyne Society of Fine Arts, Providence
 The Chaminade Club, Providence
 The MacDowell Club, Providence
 The Chopin Student Musicians Club, Providence
 The Felix Fox Junior and Juvenile Music Club, Warwick
 The Chopin Club, Providence

NORTHEASTERN REGION —**SINGLE AWARDS****CONNECTICUT**

The Wednesday Afternoon Musical Club, Fairfield

INDIANA

The Indianapolis Piano Teachers' Association

The Muncie Matinee Musical Club
 The Alpha Mu Club, Veedsburg

MAINE

The Cecilia Club, Augusta
 The Westbrook Chopin Club
 The Charles Way Shannon and The Music Appreciation Club, Saco
 The MacDowell Club, Portland
 The Student Rossini Club, Portland

MICHIGAN

The MacDowell Club, Flint
 The Carrie Jacobs Bond Musicale, Iron River
 The Traverse City Musicale
 The Morning Musicale, Battle Creek
 The Junior Fortnightly Music Club, Coldwater
 The Trenton Keyboard Klub
 The Tuesday Musicale, Detroit

NEW YORK

The Euterpean Club, Salamanca

NEW JERSEY

The Duo Music Club

OHIO

The Lisbon Music Club
 The Woman's Club, Ironton

PENNSYLVANIA

The Sharon Music Club
 The Mercer Music Club
 The Grove City Music Club
 The Canton Music Club
 The Butler Tuesday Musical Club
 The Harmonia Music Club, Lebanon
 The Uniontown Music Club
 The Fairview Township Treble Clef Club, Petrolia
 The Allentown Junior Musical Club
 The Slatington Music Club, Allentown
 The Juvenile and Junior Clubs, West Branch School, Bradford
 The Troy Music Club
 The Junior Sharps of Marple-Newtown
 The Williamsport Juvenile Music Club
 The Tonettes, Eau Claire
 The High C's, Norristown
 The Margaret Reeder Creative Arts Club, Charleroi
 The Juvenile Section of The Monday Evening Musical Society, Franklin
 The Harmonizers, Wyahising
 The Northampton Junior Music Club
 The Harmony Club of Dauphin County, Williamstown
 The Monday Musical Club, Stoneboro and Sandy Lane
 The Lewistown Music Study Club

RHODE ISLAND

The Beethoven Club, Woonsocket
 The Schubert Club, Providence

SOUTHEASTERN REGION —**DOUBLE AWARDS****ALABAMA**

The Music Study Club, Montgomery
 The Huntsville Music Appreciation Club, Huntsville
 The Leeds Young Musicians Club, Leeds

FLORIDA

The Federated Senior Music Club, South Miami
 The Tuesday Morning Musicale, Hollywood
 The Orlando Wednesday Music Club
 The Miami Music Club, Miami
 The Friday Morning Musicale, Tampa
 The Quincy Music Club, Quincy
 The Miami Springs Music Club, Miami Springs

GEORGIA

The Senior Federated Choir of The First Methodist Church, Cordele
 The Georgia Composers League, Smyrna
 The Marietta Music Club, Marietta
 The Warrenton Music Lovers Club, Warrenton
 The Accordionaires Club
 The Accordionells Club—Augusta
 The Accordionettes Club

KENTUCKY

The Saturday Musicale, Owensboro

LOUISIANA

The Music Club, Baton Rouge
 The Mendelssohn Music Club, Baton Rouge
 The Donaldsonville Music Club, Donaldsonville
 The Piano Study Club, Baton Rouge

MISSISSIPPI

The Summer Music Club, Summer
 The All Boys Music Club, Columbus
 The Paganini Music Club, State College

MARYLAND

The Singing Keys Junior Club, La Vale
 The Music and Arts Club, Cumberland

NORTH CAROLINA

The St. Cecilia Music Club, Hickory
 The Thursday Morning Music Club, Winston-Salem
 The Gastonia Music Club, Gastonia
 The Norman Cordon Senior Music Club, Valdeese
 The Raleigh Music Club, Raleigh
 The Valdeese Music Club, Valdeese
 The Music Lovers Club, Rutherford College

SOUTH CAROLINA

The Fountain Inn Music Club, Fountain Inn
 The Music Club of Greenville

TENNESSEE

The MacDowell Music Club of Crossville
 The Nashville Chapter of Past Presidents Assembly
 The M. B. Music Club, Chattanooga
 The Senior Music Club of Fayetteville
 The Tuesday Evening Music Club, Sevierville
 The Athens Music Club, Athens

VIRGINIA

The Suburban Music Teachers Association, Arlington
 The Thursday Morning Music Club, Staunton

WEST VIRGINIA

The Thursday Music Club, Wheeling

SOUTHEASTERN REGION —**SINGLE AWARDS****ALABAMA**

The Greensboro Music Study Club, Greensboro
 The Marion Music Club, Marion
 The Chopin Music Club, Birmingham
 The MacDowell Junior Music Club, Montgomery

FLORIDA

The First Presbyterian Church, Gainesville
 The Nocturne Hour Music Club, Laurel
 The 8 P. M. Music Club, Miami
 The Music and Drama Club, West Palm Beach

GEORGIA

The Griffin Music Club, Griffin
 The Rome Music Lovers Club, Rome

The Fine Arts Club, Cordele
 The Summerville Music Study Club,
 Summerville
 The Smyrna Junior Music Club, Smyrna

KENTUCKY

Radio Station WOMI, Owensboro
 The Stephen Foster Senior Music Club,
 Bardstown
 The Henderson Music Club, Henderson
 The Middlesboro Music Club, Middlesboro
 The MacDowell Music Study Club, Louis-
 ville

LOUISIANA

The Haynesville Music Club, Haynesville
 The Matinee Musical Club, Alexandria

DISTRICT OF COLUMBIA

Studio Pupils of Marie Seuel Holst,
 Maryland

MISSISSIPPI

The Lydian Music Club, Philadelphia
 The Matinee Musical Club, Meridian
 The Hattiesburg Music Club, Hattiesburg
 The Crescendo Music Club, Brookhaven

NORTH CAROLINA

The Musical Tempo Club, Elizabeth City
 The Aeolian Music Club, Smithfield
 The Schubert Club, Morgantown
 The Elizabeth City Music Club, Elizabeth
 City
 The Rockingham Music Club, Rocking-
 ham
 The Graham Music Lovers Club, Graham

SOUTH CAROLINA

The Hillcrest High School, Fountain Inn
 The Crescent Music Club, Greenville
 The Rock Hill Music Club, Rock Hill
 The Juvenile Music Club, Rock Hill

TENNESSEE

The Springfield Music Study Club,
 Springfield
 The Thursday Music Study Club, Etowah
 The Woman's Club, Nashville
 The Eastland Music Club, Nashville
 The Nashville Euterpe Club, Nashville
 The MacDowell Music Club, Dickson
 The Junior Music Groun of The Nash-
 ville Woman's Club, Nashville
 The Watertown Music Club, Watertown

VIRGINIA

The Front Royal Music Study Club, Front
 Royal
 The Keynote Music Club, Norfolk
 The Cradock Music Club, Cradock
 The Portsmouth Music Club, Portsmouth
 The Scherzo Music Club, Norfolk
 The Fairfax Music Guild, Fairfax
 The Music Department of Stuart Hall,
 Staunton
 The Tazewell Junior Music Club, Taze-
 well

WEST VIRGINIA

The Nighbert Memorial Methodist
 Church, Logan

CENTRAL REGION — DOUBLE AWARDS ARKANSAS

The Nocturne Music Club, Jonesboro
 The Musical Coterie, Little Rock

ILLINOIS

The Chicago Club of Women Organists
 The Chicago Woman's Musical Club
 The Evanston Music Club
 Students of the School of Music, Univer-
 sity of Illinois, under the auspices of 3rd
 District, Illinois Federation of Music
 Clubs

THOUGHTS OF THE SCRAPBOOK CHAIRMAN

"The time has come" the walrus
 said!" I, as a child, did read.
 More like the tortoise I have been. The
 time has come, indeed,
 To get the scissors and the glue and
 papers, everyone
 That tell of many, many things our music
 club has done.

I'll get the pictures and the book; I'll
 get my ruler too—

I'll get the note that tells me just what
 I'm supposed to do.

I'll sort these clippings over here; these
 others over there;

I'll sort the pictures on the desk and
 programs on the chair.

The Projects on the table, and Activities,
 the buffet;

I'd put Conventions on the stool but
 Strings are in the way.

Now here's a place for Juniors, but the
 Officers can wait;

I'll stop and make an index or I'll never
 get it straight.

I'll gather up my pages and I'll form
 them in a book

Of information where some one another
 year may look

To find ideas and helpful hints and in-
 spiration too—

A history of the worthwhile things a
 music club can do.

Events that make your town the place
 you always want to be;

The varied music that you bring to your
 community;

The fellowship you feel with friends in
 music proves its worth.

Let 'music, lovely music' be our aim all
 'round the earth!

Carol Lockard
 St. Francis, Kansas

The Evening Etude Club and The Music
 Festival Club, Springfield
 The Musicians Club of Women, Chicago
 The Morning Etude Club, Springfield
 The Illinois Federation of Music Clubs
 The Chicago Musical Arts Club

IOWA

The Junior Etude Club, Davenport

KANSAS

The Hutchinson Music Club, Hutchinson
 The St. Francis Music Club, St. Francis
 The Manhattan Music Club, Manhattan
 The Lawrence Music Club, Lawrence
 The Winfield Music Club, Winfield
 The Larned Music Club, Larned
 The Winfield Student Music Club, Win-
 field
 The Neodesha Music Club, Neodesha
 St. Cecilia Junior Club, Chanute

MISSOURI

The Morning Musical Club, Jefferson City
 The Morning Etude Club, St. Louis
 The Octavo Choraleers, St. Louis

MINNESOTA

The Matinee Music Club, Duluth
 The Tuesday Musicales, Hibbing

NEBRASKA

The Wilber Music Study Club, Wilber
 The Nebraska Federation of Music Clubs
 The Omaha Music Teachers Association,
 Omaha
 The Omaha Music Teachers Association,
 Young Artists Series
 Omaha Music Teachers Association—
 Students Recital

NORTH DAKOTA

The Fargo Music Club, Fargo
 Iota Chapter of Mu Phi Epsilon, Con-
 cordia College, Moorhead
 The Thursday Music Club, Grand Forks
 The Music Section of Fine Arts, Fargo
 The Bismarck Thursday Music Club, Bis-
 marck

SOUTH DAKOTA

The Bel Canto Club, Brookings
 The Wednesday Musicales, Huron

OKLAHOMA

The Musical Arts Society, Muskogee
 The Allegro Junior and Juvenile Music
 Club, Yukon

TEXAS

The Wednesday Morning Musicales,
 Austin
 The Aeolian Singers, Dallas
 The Dallas Federation of Music Clubs
 The William J. Marsh Music Club, Fort
 Worth
 The Coterie, Tyler
 The Euterpean, Waco
 The Music Study Club, Paris
 The Melodie Club, Dallas
 The Music Study Club, New Braunfels

WISCONSIN

The Waukesha Musicales, Waukesha
 The Reedsburg Music Club, Reedsburg
 The Treble Clef Club, Beloit
 The Schubert Club, Kenosha
 The MacDowell Club, Janesville

CENTRAL REGION — SINGLE AWARDS ARKANSAS

The Treble Clef Club, Jonesboro
 The Schubert Club, Walnut Ridge
 The Beech St. Baptist Church Choirs,
 Texarkana
 The Orpheus Club, Blytheville
 Pupils of Esther Mills Woods, Texarkana
 The Little Rock Musical Coterie, Student
 Division
 The Musical Coterie, Junior Clubs, Little
 Rock
 Musical Arts Club, Bartlesville

ILLINOIS

Chicago Alumnae Chapter of Mu Phi
 Epsilon
 Music Study Club, Chicago

IOWA

The Senior Tone Circle, Cherokee
 The Treble Clef Club, Hampton
 The Mozart Junior Club, Cedar Rapids
 The Indianola Music Club, Indianola

KANSAS

The Federated Music Club of Oakley
 The Wichita Musical Club
 The Allegro Music Club, Parsons
 The Stafford Music Club, Stafford
 The Senior Mozart Club, Kansas City
 The Lieurance Music Club, Syracuse
 The Allegro Music Club, Goodland
 The El Dorado Music Club, El Dorado
 The Goodland Music Club, Goodland

The Senior MacDowell Music Club, Kansas City
 The El Dorado Junior Music Club, El Dorado
 The Junior St. Cecilia Club, Chanute
 The Harmony Music Club, Wakeeney
 The Arkansas City Music and Dramatic Club, Arkansas City
 The Civic Music Club, Manhattan
 The Music Study Club, Fort Scott
 The Osawatimie Music Club, Osawatimie

MISSOURI

The Springfield Music Club, Springfield
 The Musical Research Club, Kirkwood
 The Evening Etude Music Club, Hannibal
 The Music Department of The Kansas City Athenaeum
 The Rubinstein Club, St. Louis
 Ensemble of The Musical Research Club, St. Louis
 The Carthage Music Club, Carthage
 The Butler Music Club, Butler

NORTH DAKOTA

The MacDowell Music Club, Stanley
 The St. Cecilia Junior Music Club, Dickinson
 The B. Naturals' Junior Music Club, Bottineau
 The Cecilian Junior Music Club, Grand Forks
 The Devils Lake Music Club, Devils Lake

OKLAHOMA

The MacDowell Club, Walters
 The Coalgate Music Club, Coalgate
 The Norman Music Club, Norman
 The Musical Research Society, Bartlesville
 The Bel Canto Music Club of Cyril and Fletcher
 The Senior MacDowell Music Club, Chickasha
 The Junior Schubert Concert Club, Muskogee
 The Keyboard Majors Junior Club, Muskogee
 The E. Robert Schmitz Junior Music Club, Muskogee
 The Mozart Music Club, Ponca City
 The Music Appreciation Club, Lawton

TEXAS

The Arlington Music Club, Arlington
 The MacDowell Club, Celina
 The Baytown Music Study Club and Lee College Music Department
 The Center Music Study Club, Center
 The Senior Harmony Club, Fort Worth
 The Music Lovers Club, Harlingen
 The Bishop Music Study Club, Bishop
 The MacDowell Club, Bowie
 The Lyric Music Club, Garland
 The Mercedes Music Club, Mercedes
 The Senior Harmony Club, Crosbyton
 The Bonar Cramer Music Club, Sherman
 The Wednesday Morning Choral Club, Dallas
 The Slinger Studios, Waco
 The Chansonettes, Mercedes
 The MacDowell Enterpean Music Study Club, Waco
 The Boys Harmony Club, Harlingen
 The Junior Mozart Club, Fort Worth
 The Keyboardettes, Brownsville
 The Mozart Club, Vernon

WISCONSIN

The Fine Arts Club, Janesville
 The Sheboygan Music Club, Sheboygan

The Tuesday Musical Club, Milwaukee
 The Burlington Senior Lyceum Club, Burlington
 The Dallas Federated Music Club, Dallas
 The Barron Music Club, Barron
 The Junior Schubert Club, Kenosha
 The Rice Lake Music Club, Rice Lake

WESTERN REGION — DOUBLE AWARDS ARIZONA

The Tucson Musical Arts Club, Tucson
 The Musicians Club, Phoenix
 The Arizona Composers, Ajo

CALIFORNIA

The Dominant Club, Los Angeles
 The Burlingame Musical Club, Burlingame
 The Schubert Club, Los Angeles
 The Dominican College of San Rafael

COLORADO

The Wednesday Music Club, Grand Junction
 The Fort Collins Music Club, Fort Collins
 The Society of Colorado Composers
 The Musicians Society, Denver
 The Lamar Junior Music Club

IDAHO

The Pocatello Music Club, Pocatello

OREGON

The Oregon Federation of Music Clubs, Portland

UTAH

The Springville Music Club

NEW MEXICO

Sigma Alpha Iota, Albuquerque
 The Fine Arts Department of The University of New Mexico
 The Albuquerque Music Club, Albuquerque
 The Fine Arts Student Music Club of University of New Mexico
 The Treble Clef Junior Music Club, Albuquerque

WASHINGTON

St. John's Evangelical Lutheran Church, Seattle
 The St. James Presbyterian Chancel Choir, Bellingham
 The Washington State Federation of Music Clubs, Seattle
 The Seattle Music Study Club, Seattle
 The Capital Music Club and The Shelton Music Club, Olympia
 The Seattle Musical Art Society
 The Peninsula Music Club, Bremerton
 The Toccata Junior Music Club, Shelton

WYOMING

The Buffalo Music Study Club, Buffalo
 The Friends of Music, Torrington
 The Cheyenne Music Study Club, Cheyenne

The Sheridan Music Club, Sheridan

WESTERN REGION — SINGLE AWARDS ARIZONA

The Douglas Music Club, Douglas

CALIFORNIA

Radio Station KTLM, San Rafael

COLORADO

The Boulder Music Club, Boulder
 The Fiddlestring Junior Music Club, Denver
 The Mooney Strings Junior Music Club, Denver

IDAHO

The Twin Falls Music Club, Twin Falls

NEW MEXICO

The Silver Harmony Club, Silver City

The New Mexico Music Teachers Association

and

The Albuquerque Chapter of American Guild of Organists, Albuquerque
 The Albuquerque Indian School Mixed Chorus, Charles Hinman, Director
 The Harwood Girls School, Anne Stearns, Director

St. Mary's High School Senior Glee Club, John Garcia, Director

The Wingate Vocational High School Chorus, Henry J. Sijohn, Director

OREGON

The Sherwood Music School, Portland
 The Monday Musical Club, Tillamook
 The Pro Musica, Portland
 The Mozart Recital Club, Portland

WASHINGTON

The Everett Ladies Musical Club, Everett
 Tacoma Chapter of Washington Music Teachers Association

The Lake Chelan Ladies Music Club, Lake Chelan

The Tuesday Morning Music Club, Vancouver

The Thursday Music and Drama Club, Seattle

The Crescendo Federated Junior Music Club, Spokane

The B Sharp Junior Music Club, Shelton
 The Treble Clef Club, Shelton

WYOMING

The Staff and Clef Club, Cheyenne
 The Chungwater Octavo Music Club, Chungwater
 The Music Division of the Rock Springs Woman's Club, Rock Springs
 The B Sharp Junior Music Club, Cheyenne

AWARDS IN CRUSADE FOR STRINGS 1937-1958

CLUBS WINNING DOUBLE AWARDS

Miami Musical Arts Club
 Mrs. Roger Preston, President
 434 Parker Street, Globe, Arizona
 Montgomery Music Study Club
 Miss Bessie Savage, President
 402 South Perry Street, Montgomery 4, Alabama

The University of Miami School of Music
 John Bitter, Dean
 Coral Gables, Florida
 Gainesville String Program
 Mrs. Dorothy Reaves, Director
 1930 N. W. Eighth Ave., Gainesville, Florida

College Park Music Club
 Mrs. F. G. Marshall, President
 619 W. Rugby Avenue
 College Park, Georgia
 Monday Music Club

Mrs. R. J. Gleason, President
 1027 North Street, Independence, Kansas
 New Mexico Federation of Music Clubs
 Mrs. L. C. Rosenbaum, Chairman of
 Crusade for Strings
 3806 Manchester Drive, Albuquerque, New Mexico

University of New Mexico, School of Music

Kurt Frederick, Director of Symphony
 Albuquerque, New Mexico
 Violin, Viola, and Cello Teachers Guild
 Mrs. Blanche Schwarz Levy, Director
 825 West End Ave., New York 25, N. Y.

The Matinee Musical Club
Mrs. Harold K. Smith, President
John Bartram Hotel, Broad and Locust
Streets, Philadelphia 7, Pa.
Spartanburg Symphony Orchestra
Henry Janiec, Conductor
Converse College, Spartanburg, South
Carolina
Kiwanis Youth Orchestra
William P. Stephens, Conductor
1116 Florence Ave., Racine, Wisconsin

OTHER AWARDS OF MERIT

Little Rock Musical Coterie
Mrs. Lowell Manning, President
1714 Fairpark Blvd.,
Little Rock, Arkansas
Miami Chamber Music Group
Miss Amy Womelduff, Chairman
Box 1091, Miami, Arizona
Musicians Club of Phoenix
Mrs. Herman Autenrieth, President
529 West Coronado Road, Phoenix,
Arizona
The Saturday Morning Musical Club
Robert O'Connor, President
Temple of Music and Art
330 So. Scott, Tucson, Arizona
Tucson Musical Arts Club
Ruth Repine Corlies, President
Tucson, Arizona
Gadsden Music Club
Mrs. Leslie King, President
136 Ridgeway Ave., Clubview Hgts.
Gadsden, Alabama
The Birmingham Music Club
Mrs. Hollie Bush, President
1914 Fourth Avenue North, Birmingham
3, Alabama
Douglas Music Club
Mrs. Hollie Campbell, President
528 13th Street, Douglas, Arizona
Piano Fairyland Club
Miss Dorothy Buckston
10357 Ratcliffburn, West Los Angeles,
California
Schubert Club of Los Angeles
Mrs. Edna W. McElwee, President
1401 W. 20th Street
Los Angeles 7, California
Sutman Piano Club
Alice Sutman, Counselor
4128-18th Street, San Francisco 14,
California
Mooney Strings
Miss Ricarda F. Mooney, Counselor
125 Penn Street, Denver 3, Colorado
Wednesday Music Club String Quartet
Barbara Thiele, Director
Grand Junction, Colorado
St. Cecilia Music Club
Mrs. D. H. Maens, President
Box 26, Lake City, Florida
The Orlando Wednesday Music Club
Mrs. Blunt Ripley, President
1550 Woodland Avenue, Winter Park
Florida
Atlanta Music Club
Mrs. Charles Chalmers, President
839 Penn Avenue, N. E., Atlanta 8,
Georgia

The Atlanta Community Orchestra
Mr. Harry Kruger, Conductor
839 Penn Ave., N. E. Atlanta, Georgia
Griffin Music Club
Mrs. Glenn C. Wade, President
46 Terracedale, Griffin, Georgia
Twin Falls Federated Music Club
Mrs. A. D. Nye, President
1203 6th Avenue E, Twin Falls, Idaho
Southern University, Department of
Music
Dr. Henry A. Bruinsma, Chairman
Carbondale, Illinois
Chicago Woman's Musical Club
Mrs. Osborne Knapp, President
3934 N. Sawyer Ave., Chicago 18, Ill.
Chicago Musical Arts Club, Inc.
Mrs. Victor A. Arrigo, President
628 So. Racine Ave., Chicago 7, Illinois
Downers Grove Music Club
Mrs. A. H. Bowers, President
1740 Prairie Ave., Downers Grove, Illinois
Evanston Music Club
Miss Dorothy M. Andrews, President
1929 Sherman Ave., Evanston, Illinois
Glen Ellyn Musicians Club
Mrs. B. A. Mahm, President
230 Crest Road, Glen Ellyn, Illinois
Musicians Club of Evansville
Mrs. Richard S. Ferguson, President
905 East Powell Street, Evansville,
Indiana
The West Lafayette Musicale
Mrs. Floyd S. Amsler, President
345 Meridian, West Lafayette, Indiana
Beethoven Club
Mrs. J. A. Burrill, President
1302 Fifth Street, N.W., Cedar Rapids,
Iowa
Tone Circle
Mrs. John Miller, President
333 South Roosevelt, Cherokee, Iowa
Treble Clef Music Club
Mrs. Soren Olsen, President
Hampton, Iowa
Singing Strings Club
Margaret Bushong, Director
1321 Strong Ave., Lawrence, Kansas
MacDowell Music Study Club
Mrs. George Graf, President
1401 E. Breckinridge, Louisville 4,
Kentucky
Treble Clef Club
Mrs. Herbert Sizemore, President
2 Ambleside, Newton, Kansas
Saturday Musicale
Mrs. Joe E. Morgan, President
3806 Hillcrest Drive, Owensboro, Ken-
tucky
Allegro Music Club
Mrs. Hugh Errington, President
Ruelton, Kansas
St. Cecilia Club
Sister Mary John, O.P., Director
St. Catharine Academy
Saint Catharine, Kentucky
The Stafford Music Club
Mrs. Wright E. Taylor, President
Route 1, Stafford, Kansas

Wichita Musical Club
Mrs. Richard Fleming, President
5601 Pole Drive, Wichita, Kansas
Winfield Music Club
Mrs. Jack W. Juergens, President
304 Seward, Winfield, Kansas
Friends of Music
Mrs. A. Percival Wyman, President
112 Mayflower Hill Dr., Waterville,
Maine
Music and Arts Club
Mrs. H. W. Irwin, President
29 North Woodland Ave., La Vala, Mary-
land
Morning Music Club
Mrs. Hyman E. Cohen, President
123 Manchester, Battle Creek, Michigan
Moment Musicale
Mrs. R. D. Munge, Counselor
350 Arlington, Birmingham, Michigan
The MacDowell Club
Mrs. Keith Wenger, President
2832 Mallery St., Flint 4, Michigan
William Engel Student Conference
1179 Yorkshire Road, Grosse Pointe 30,
Mich.
Carrie Jacobs Bond Musicale
Mrs. Carl Anderson, President
Ice Lake, Iron River, Michigan
Cecilian Civic Music Club
Mrs. M. Strudwick, President
2444 Estes, Muskegon, Michigan
Traverse City Musicale
Mrs. George Kempton, 426 Fifth Street
Traverse City, Michigan
Hibbing Tuesday Musicale
Mrs. Charles E. Taylor, President
2302 Ninth Ave. E., Hibbing, Minnesota
Greenville Music Club
Mrs. W. L. Boone, President
435 Fairview Ave., Greenville, Mississippi
Hattiesburg Music Club
Mrs. George M. Jenkins, President
312 Tuscan Ave., Hattiesburg, Mississippi
MacDowell Music Club
Mrs. Frank Hagaman, President
1546 Devene, Jackson, Mississippi
Matinee Music Club
Mrs. E. L. Summer, President
2512 24th Ave., Meridian, Mississippi
Nocturne Music Club and Paganini Jr.
Club
Mrs. H. F. Kaufman, President
Box 324, State College, Mississippi
Carthage Music Club
Mrs. Albert B. Hesselgrave, President
P. O. Box 354, Carthage, Missouri
The Morning Etude
Mrs. George Kercher, President
8010 Rosiline, Clayton 5, Missouri
Evening Etude Federated Music Club
Dr. Alpha Mayfield, President
College Heights, Hamibal, Missouri
Springfield Music Club
Mrs. A. A. Sebben, President
405 West Catalpa, Springfield, Missouri

Ensemble of the Research Club
Mrs. Walter B. Eckert, President
409 Hazelgreen Drive, St. Louis, Missouri
The Musical Club of Westfield
Mrs. Henry G. Loges, President
866 Tice Place, Westfield, New Jersey
The Albuquerque Music Club
c/o Mrs. L. C. Rosenbaum
3806 Manchester Road, Albuquerque, New Mexico

Alumni Chapter of Sigma Alpha Iota
Mrs. Horace Poteet, President
5421 El Encante N.E., Albuquerque, New Mexico

Albuquerque School of Music
Mary Ann Morgan
c/o School of Music
1111 Central Ave., N. E., Albuquerque, New Mexico

Danfelser School of Music
Mrs. Lee Danfelser, Director
1235 Broadway, Albuquerque, New Mexico

Fine Arts Student Club
Miss Joyce Welch, President
Krasnoff School of Fine Arts
Albuquerque, New Mexico

La Quinta Quintet
Mr. Albert G. Sims
Box 1349, Albuquerque, New Mexico

Minnet Junior Music Club
Mrs. Claude Weiner, Counselor
800 Palomas, Albuquerque, New Mexico
Music Students Club
Albuquerque, New Mexico
New Mexico Federation of Music Clubs
Mozart Junior Music Club
Mrs. L. C. Rosenbaum, Counselor
3806 Manchester Drive, Albuquerque, New Mexico

Treble Clef Club
Mrs. Hazel McMahan, Counselor
917 Girade Blvd., N.E., Albuquerque, New Mexico

The Enterpe Club
Mrs. Trace Melbane, President
201 Waverly Way, Greensboro, North Carolina

Thursday Morning Music Club
Mrs. T. H. Bean, President
2417 S. Hawthorne Rd., Winston-Salem, North Carolina

Thursday Music Club
Mrs. W. R. Charlesworth, President
2009 Chestnut Street, Grand Forks, North Dakota

The Devils Lake Music Club
Mrs. Pearl Reaney, President
Devils Lake, North Dakota

Dayton Music Club
Mrs. Charles C. Austin, President
3412 Lenox Dr., Dayton 29, Ohio

Mansfield Music Study Club
Mrs. Harry Byers, President
South Linden Road, Mansfield, Ohio
Mozart Music Club

Mrs. Robert A. Parker, President
210 North 10th Street, Ponca City, Oklahoma

Fine Arts Club
Mrs. James S. Timberlake, President
Oklahoma Baptist University, Shawnee, Oklahoma

Allentown Musical Club
Mrs. Fred L. Nose, President
1509 Union Street, Allentown, Pennsylvania

Marple-Newtown String Ensemble
Gabriel DePaul, President
W. Chester Pike, Broomall, Pennsylvania
String Ensemble of Immaculata College
Sister M. Michael Joseph
Immaculata College, Immaculata, Pennsylvania

Junior Octave Club
Mrs. Francis J. Smith, Counselor
541 South Schuylkill Ave.
Norristown, Pennsylvania

Octave Club
Mrs. Edgar Wendell Holden, President
7 N. Park Avenue, Norristown, Pennsylvania

The Matinee Musical Club
Mrs. Harold E. Smith, President
John Bartram Hotel
Broad and Locust Streets, Philadelphia 7, Pennsylvania

Paganini Club
Howard Deck, Director of Symphonette
1512 Schuylkill Ave., Reading, Pennsylvania

Slatington Music Club
Mrs. Angelo Searseletti, President
321 Center Street, Slatington, Pennsylvania

Rhode Island Federation of Music Clubs
Louis S. Waterman, Chairman of Chamber Music
177 Power Street, Providence, Rhode Island

The Wednesday Musicales
Mrs. M. J. Williams, President
470 Ohio N. W., Huron, South Dakota

The Memphis Little Sinfonietta
Vincent de Frank, Conductor
302 Patterson Terrace, Memphis, Tennessee

Vincent De Frank
Conductor of Sinfonietta
Goodwin Institute Building
Memphis, Tennessee

The University of Texas String Project
Albert Gillis, Director
Music Department, University of Texas, Austin, Texas

Music Department, North Texas State College
Dr. Walter Hodgson, Dean, School of Music
Denton, Texas

University of Houston Symphony Orchestra
Dr. Thomas Pierson, Conductor
University of Houston, Houston, Texas

Miles Melody Club
Mrs. A. C. Wendland, Counselor
Miles, Texas

New Braunfels Music Study Club
Mrs. Carl M. Fischer, President
P. O. Box 31, New Braunfels, Texas

CHANGED INFORMATION ABOUT THE POST-CONVENTION HAWAIIAN TOUR

Mrs. Helen Crowe Snelling, Local Chairman for the Federation Convention in San Diego in April, 1959, announces a change in plans for the Post-Convention Hawaiian Islands Tour as published in the March and May issues of *Music Clubs Magazine*. Owing to the chartering by another organization of the only ship available at the Convention's close, it was impossible to arrange a ship tour at that time. However, negotiations have been completed with United Airlines to fly the Federation group to the Islands and return at a 10-day excursion rate, this to include reservations at the Hawaiian Village and a trip to the outer islands (Maui and Hawaii). The tour will start from San Diego April 28 and return to Los Angeles. Full details were announced at the National Board Meeting September 7 to 12 in Green Lake, Wisconsin, these including the itinerary, special arrangements for entertainment and the exact price. This, however, will not exceed \$475.00.

Inquiries should be addressed to Mrs. Helen Crowe Snelling, 7809 Lookout Drive, La Jolla, California, who will turn them over to United Airlines. Local agents of the lines will then make a direct contact. In case they inquire, the tour is designated IT-UAH-4.

The Suburban Music Teachers' Association
Mrs. Neva Greenwood, President
430 W. Great Falls St.
Falls Church, Virginia

Treble Clef Junior Music Club
Mrs. Louis Beck, Counselor
805 Grant Ave., Route 3, Shelton, Washington

Tocatta Music Club
Mrs. R. W. Norvold, Counselor
904 Turner Ave., Shelton, Washington

Youth Symphony Orchestra of the Pacific Northwest, Inc.
Francis Aranyi, Director
Mrs. H. C. Schmidt, Chm. Board
510 W. Highland Drive, Seattle 99, Washington

Bellingham Woman's Music Club
Mrs. August Pabst, President
2410 Chuckanut Shore Road, Bellingham, Washington

Peninsula Music Club
Mrs. Irene K. Cunningham, President
1104 18th St., Bremerton, Washington

MacDowell Club of Janesville
Mrs. Kenneth E. Sherman, President
342 South Randall Ave., Janesville, Wisconsin

Staff and Clef Club
Mrs. Margaret G. Davis, President
1121 West 4th St., Cheyenne, Wyoming

The Village Strings
Mrs. Earl H. Reid, President
2341 West A, Torrington, Wyoming

Published for the first time by ARTIA...

The Complete Works of

ANTONIN DVORAK

A CRITICAL EDITION prepared under the supervision of OTAKAR SOUREK

The publishing house of ARTIA in Czechoslovakia (for whom Boosey and Hawkes are sole U. S. agents) is now in the process of issuing the complete works of Dvorak. The titles listed below comprise those numbers already in print. Eventually this monumental project will embrace the entire output of this Czech master.

These works have been edited from the original manuscripts and comprise, for the first time, a definitive edition of Dvorak's compositions.

Each volume is bound in heavy paper, works indicated by a †, also available in cloth binding. The music is printed from newly engraved plates and on the finest grade of paper. In most cases the editions are of uniform size, 9½ x 12¼ inches.

PIANO SOLO

Silhouettes, Op. 8
Dumka, Op. 35
Theme with Variations, Op. 36
Waltzes, Op. 54
Poetic Impressions, Op. 85
Suite in A Major, Op. 98
Humoresques, Op. 101

PIANO DUET

Slavonic Dances, Op. 46 — Series 1
Slavonic Dances, Op. 72 — Series 2

TWO PIANOS, FOUR HANDS

Concerto in G Minor, Op. 33
From Bohemian Woods, Op. 48

VIOLIN AND PIANO

Romance, Op. 11
Mazurka in E Minor, Op. 49
Concerto in A Minor, Op. 53
Sonata in F, Op. 57
Sonatina in G Major, Op. 100

CELLO AND PIANO

Rondo, Op. 94
Concerto in B minor, Op. 104

CONCERTI (Full and Pocket Scores)

†Concerto in G Minor, Op. 33
for Piano and Orchestra
†Concerto in A Minor, Op. 53
for Violin and Orchestra
†Concerto in B Minor, Op. 104
for Cello and Orchestra

CHAMBER MUSIC (Complete and Pocket Scores)

Tertetto in C Major, Op. 74
(Two Violins and Viola)

For complete information and brochures describing this and other ARTIA Editions write to

BOOSEY and HAWKES, Inc.

Order Department: P.O. Box 418, Lynbrook, L. I., N. Y.

In Canada: 209 Victoria Street, Toronto, Ontario

CHAMBER MUSIC —cont.

Trio in Bb Major, Op. 21
(Piano, Violin and Cello)
Dumky, Op. 90 (Piano, Violin and Cello)
Quartet in D Minor, Op. 34
Quartet in Eb, Op. 51
Quartet in C Major, Op. 61
Quartet in F Major, Op. 96
Quartet in Ab Major, Op. 105
Quartet in G Major, Op. 106
Piano Quartet in Eb Major, Op. 87
Quintet in Eb Major, Op. 97
Piano Quintet in A Major, Op. 81

ORCHESTRAL WORKS

(Full and Pocket Scores, and Complete Orchestral Materials)

Serenade in E Major, Op. 22
for String Orchestra
†Slavonic Dances, Op. 46, Series 1
Czech Suite in D Major, Op. 59
Symphony in D Major, Op. 60
Scherzo Capriccioso, Op. 66
†Symphony in D Minor, Op. 70
†Slavonic Dances, Op. 72, Series 2
†Symphony in G Major, Op. 88
In Nature's Realm, Op. 91
Carnival, Op. 92
Othello, Op. 93
†Symphony in E Minor
("From the New World"), Op. 95
Holobek ("The Wood Dove"), Op. 110

VOCAL MUSIC

Evening Songs, Op. 3, Voice and Piano
Gypsy Songs, Op. 55
Voice and Piano—High and Low
Four Songs, Op. 82
Voice and Piano—High and Low
Love Songs, Op. 83, Voice and Piano
Biblical Songs, Op. 99, Voice and Piano
Stabat Mater, Op. 58 (Vocal Score)

OPEN THE DOORS TO OUR YOUNG SINGERS

(Continued from page 9)

innumerable times, and one could perhaps expect that I felt a kind of shock listening to the beloved and familiar words in English. But it really wasn't a shock . . . only for a moment perhaps. Then I felt with delight that this opera, which played such a great part in my life, could be understood now by people who would have said otherwise, "What is it all about?"

But to come back to our young singers:—some years ago Europe was the only way to get a job, the only way to get experience, to return with success from abroad and then perhaps to be accepted at home. Many of my students went abroad and found jobs and success. But for the last three years, I would say, the doors to European success are closing slowly. The European singers revolt against the avalanche of American singers who come, well-trained and full of ambition, with beautiful voices, and take away jobs from the native singers. One has to understand this. But understanding does not mean making it easier for our singers. They win scholarships to go abroad, they save every penny to finance the trip themselves—and then they find the same situation there—no place to start.

What will happen to them? We have wonderful schools . . . as a matter of fact I believe that the best teachers are now here and not there . . . but then, when the students are ready to conquer the world, they don't find the world. They find only closed doors. It happens so often that I say to a young singer who has learned enough, so to speak, learned enough to be ready, to spread her wings and leave the nest: "Don't be the eternal student. Go ahead now. You're ready to do so . . ." and then she asks me, "Where shall I go?"

What is the answer? The United States should give the only possible answer: stay here, we shall give you an opportunity. We will build opera houses, we want to help you, give you a start. I know that small opera companies are starting all over the country. Television offers possibilities, but they are not enough. There should not be traveling companies, which turn opera into something like a wandering circus. No! Opera houses should be built. I talk only from the point of view of the young generation of young singers which is waiting for opportunities, singers too good to be swallowed by musical comedies, cheap radio and television programs. A student who has prepared for a serious career as an opera and concert singer should stick to this kind of music, and not be forced to abandon it.

(Continued on page 45)

TREASURER'S MEMBERSHIP CHART

For Period June 30, 1957 through June 30, 1958

[illegible]

Canada—1 Life Member
National Associate Members—5

Choice Works by Our Own Federation Composers

NEW WORKS

by

Glad Robinson Youse

Sacred:

Behold God Is My Salvation, SATB Carl Fischer, Inc.
Sing O Heavens Sing, SATB

Shadows May Fall, SATB Music Publishers Holding Corp.
Robbins Music Corp.

Secular:

Some Lovely Thing, SSA, Solo (for medium voice)

Beyond, SSA Carl Fischer, Inc.

I Heard A Little Child Pray, SA Carl Fischer, Inc.

The Junk Man, SSA Music Publishers Holding Corp.

..... Music Publishers Holding Corp.

MARY HOWE

composer

For Violin and Piano

SONATA IN D

MELODY AT DUSK (Performed at Brussels
Fair, Sylvia Rosenberg, violinist)

FIDDLER'S REEL

For information write 1821 H St., Washington 6, D. C.

RADIE BRITAIN

Composer

1945 N. Curson Ave.—Hollywood, Calif.

Now being published!

PRINCE TOTO II

A short Cantata for Baritone (or Mezzo-Soprano)
and Women's Chorus (SSAA)

Music by: RUTH BRADLEY

Apply: Henry Elkan Music Publisher

1316 Walnut St., Philadelphia 7, Pennsylvania

Geoffrey O'Hara's

ONE WORLD

SAB

Arranged by Harry R. Wilson

OPEN THE DOORS TO OUR YOUNG SINGERS

(Continued from page 43)

To put it all in a nutshell, the whole current training of opera singers seems to be a futile undertaking. Why should one try to teach something which has no future? I don't talk about the very few chosen ones, the few whom God has given the greatest gift of all—personality! They may, even without any training, emerge one day above all the others. But there are so many lovely talents, singers of excellent qualities who have to find their place in the world of opera. For me it has been a wonderful and exciting joy to awaken in them the deep understanding of their roles. I would never have believed that teaching could be such an uplifting and marvelous experience. To relive in those eager and wonderful young people what once had been my whole life—that is a creative joy which cannot be compared with anything else.

SEPTEMBER, 1958

Howard Hanson

Choruses for Women's Voices

How Excellent Thy Name

CARL FISCHER, INCORPORATED

56-62 Cooper Square, New York 3, New York

Children's Chorus, From "Merry Mount"

MUSIC PUBLISHERS HOLDING CORPORATION

488 Madison Avenue, New York 22, New York

JOHN TASKER HOWARD

Songs for Women's Voices, SSA

O! Did You Hear the Meadow Lark? (Galaxy)

The Little Bay Mare (Chas. H. Hansen)

The Smart Red Fox (Chas. H. Hansen)

The Country Store (Elkan-Vogel)

THE PASSING OF KING ARTHUR

Mixed chorus, Baritone and Tenor soloists

Text by Tennyson; H. W. Gray, publisher

1 hour performance time

by Elinor Remick Warren

Vivian

Beaumont

VOCAL SOLOS:

Be of Good Courage (G. Schirmer, Inc.)

Father in Heaven (Chappell & Co., Inc.)

PIANO SOLO:

Suite for Piano (Chappell & Co., Inc.)

YOUNG ARTISTS WINNERS TO BE HEARD AT SAN DIEGO

(Continued from page 29)

him numerous recital and orchestral engagements climaxed by an appearance in the Hollywood Bowl, playing Brahms' Violin Concerto with the Los Angeles Philharmonic.

During his tour of duty in the armed forces Mr. Plummer served two years as soloist and concertmaster of the 7th Army Symphony in Europe. In 1955 he received the Sir Arnold Bax Medal for outstanding performance of contemporary music, after playing the William Walton Concerto in Manchester, England.

Mr. Plummer has since resumed his concert activities in the U. S., and performed an impressive New York debut at Town Hall in 1957. He is currently teaching at UCLA, and giving private lessons. In the past season he played over 30 concerts and is now about to embark on a five-week tour of Alaska.

Ivan Davis, Jr., winner of the 1955 NFMC Young Artist Auditions piano award, will be heard at the convention. Born in Electra, Texas in 1932, he received his first musical instruction from his aunt, Mrs. B. A. Rea, in Hobbs, New Mexico. Later, entering

(Continued on page 46)

YOUNG ARTIST WINNERS TO BE HEARD AT SAN DIEGO

(Continued from page 43)

North Texas State College in Denton, Texas, as a pupil of Grace Ward Lankford and Silvio Scionti. Mr. Davis was a scholarship student and a tutor of piano and keyboard harmony.

During his four college years, Mr. Davis won several awards in the annual recording contest sponsored by the National Guild of Piano Teachers; won the Young Artist Competition of the Civic Federation of Dallas in 1951, and was elected to "Who's Who in American Colleges and Universities." He has appeared in recitals throughout the southwest, and as soloist with the Eight Piano Symphonic Ensemble under the direction of Dr. Scionti on a five-state tour.

TRIUMPHS IN EUROPE

In 1954, as winner of the Young Artist competition sponsored by the Civic Symphony of Albuquerque, Mr. Davis appeared as soloist in the Rachmaninoff Second Piano Concerto. In 1955 he was heard in solo recital in New York City at Master's Hall. Later that year Mr. Davis was awarded a Fulbright Scholarship to study in Rome, Italy. After one year his scholarship was renewed, enabling him to concertize extensively in Europe.

In the fall of 1956, Ivan Davis won the official second prize in the International Busoni competition for pianists in Bolzano, and the "audience" first prize (a unique feature of this particular competition) as the artist whose performance was best liked by those attending. This year he captured the Alfredo Casella prize. Having resumed his concert career in the U. S., Mr. Davis returns to Europe at the end of each season for a series of concerts abroad.

ADDITIONAL HONORS FOR MR. BOATWRIGHT

McHenry Boatwright, baritone, who won the award for male voice in the 1957 Young Artist Auditions, will sing at the opening concert at San Diego. A resident of

Boston and a graduate of the New England Conservatory of Music, Mr. Boatwright won his first award in 1953 in a music festival conducted by the *Boston Post*. Introduced as the vocal discovery of the year, he also tied for first place for the Marian Anderson Award, and was chosen as soloist for a meeting at the Boston Garden, at which President Eisenhower was the guest of honor.

Mr. Boatwright has appeared many times as soloist with the Boston Pops, the Boston Symphony Orchestra in Boston and at Tanglewood, Mass. He sang with New York's famous Schola Cantorum, and with members of the New York Philharmonic in the premiere performance of a cantata by Herbert Fromm. Hugh Ross conducting. Last season Mr. Boatwright was one of the soloists with the Philadelphia Orchestra in Beethoven's Ninth Symphony.

During World War II, Mr. Boatwright saw service in India, but because of his musical gifts was soon assigned to Special Services. His experience, however, has not been confined to the concert platform. McHenry Boatwright won fame as the leading baritone of the New England Opera Theatre, and he has sung opera for three seasons at Tanglewood. Wherever Mr. Boatwright sings, reviews are uniformly enthusiastic.

His vocal power, statuesque physique and dramatic ability win plaudits not only as ideal adjuncts for concert appearances, but also as assets for opera. Mr. Boatwright holds two degrees from the New England Conservatory: a degree of Bachelor of Music in piano, and a similar degree for voice.

These are four of the distinguished artists who will help to make our Biennial program the best ever. But there will be even more than music to divert the eye and gladden the heart of the Convention visitor. If you are a seasoned Biennial follower with years of attendance behind you—if you are anticipating the experience of a first Biennial Convention attendance—here are a few things you will enjoy about San Diego.

MORE ABOUT YOUR CONVENTION CITY

By HELEN CROWE SNELLING

Western Regional Vice President
and Local Convention Chairman

1. *Its beauty*, which strikes you the moment you arrive. Its setting on the great blue Pacific; the friendliness and good humor of its citizens; its lack of regimentation as a city; its great love of all the arts, but especially of music.

2. *Its temperature*—which has the shortest range in the United States. The average summer temperature is 68°, average winter temperature 55°.

3. *Its historical background*—The Spanish explorer Cabrillo, looking for a northwest passage to China, first raised the Spanish flag in the harbor in 1542. The father of California Missions, Fr. Junipero Serra, arrived in San Diego to set up his first mission in 1769, after the Russians had threatened to sail from Alaska to San Diego in their search for a warm water harbor. In 1824, the Mexican flag flew there, and in 1846, it was replaced by the Stars and Stripes.

4. *Its accessibility*—Known as "The Patio of the Nation," San Diego is near mountains and desert, and the Mexican border is less than an hour's drive away.

5. *Its parks*—Especially Balboa Park with its 1400 acre zoo—which compares with the London Zoo and the Bronx Zoo as one of the finest in the world. Much of our convention will be outdoors, so that visitors may enjoy the beauties of this vast playground.

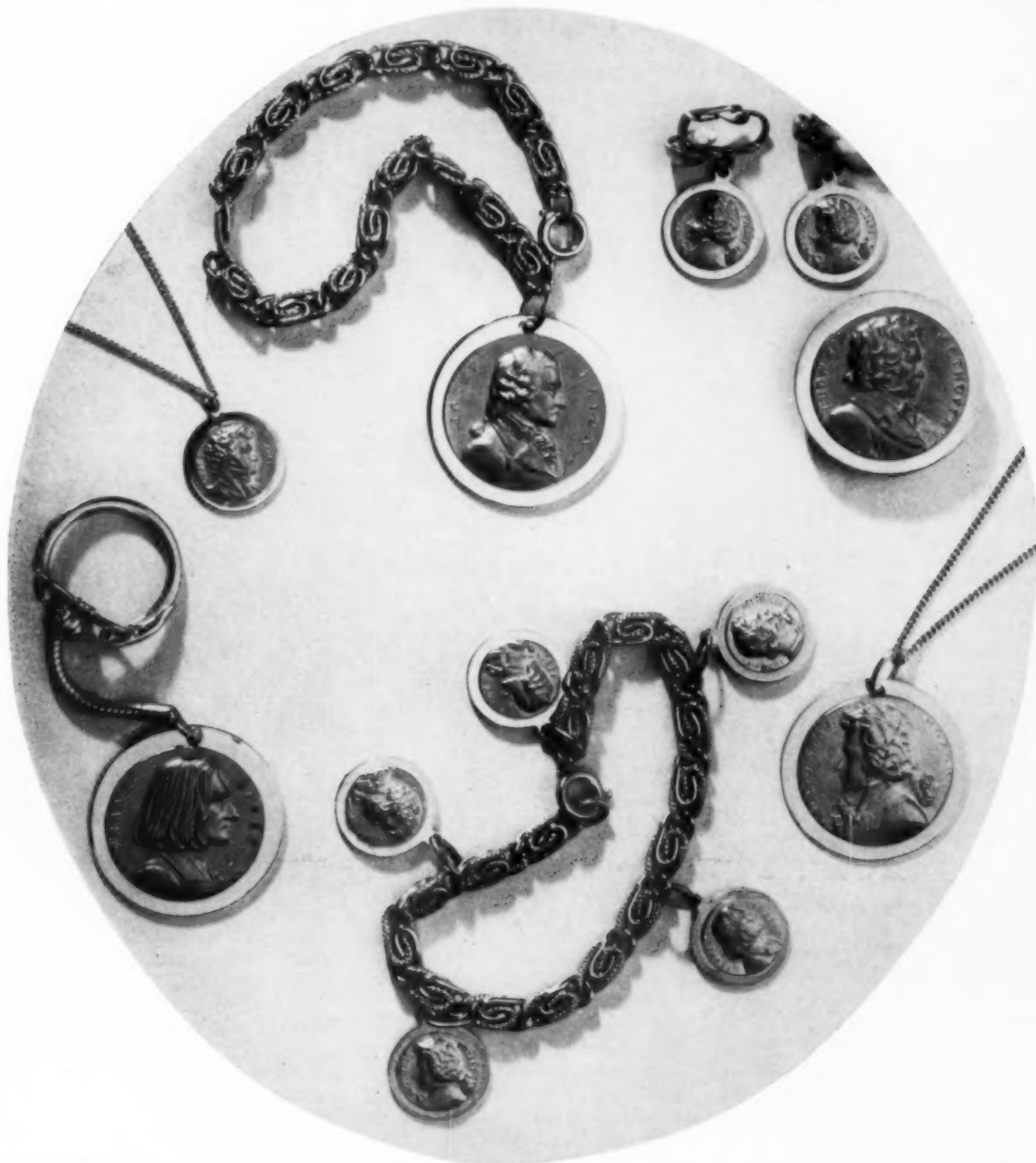
6. *Its buildings*—The Pavilion and Balboa Bowl mark the center of the group of buildings that we shall use. Others include the Puppet Theatre, the Recital Hall, the Conference Building and the Balboa Park Club. The Pacific Relations Houses, each representing a nationality group, will be of special interest on Music in International Relations Day, Sunday, April 19th.

MUSIC CLUBS MAGAZINE

THE NATIONAL FEDERATION OF MUSIC CLUBS *presents . . .*

The Great Composers in Fine Jewelry

From the original bas-reliefs designed by Hans Hartig, the famous Austrian sculptor



24-K GOLD PLATE

PRICES, INCLUDING TAX (READING CLOCKWISE FROM TOP CENTER):

LARGE DISC BRACELET, \$3.00; EARRINGS (BUTTON OR DROP), \$3.00; PIN, \$2.00; LARGE DISC NECKLACE, \$3.00; FIVE-DISC BRACELET, \$5.00; KEYCHAIN, \$2.50; SMALL DISC NECKLACE, \$2.00. NOT PICTURED: DISCS ONLY (TO BE USED AS CHARMS), LARGE, \$1.50; SMALL, \$1.00.

IMMEDIATE MAILING. SPECIFY COMPOSER: BEETHOVEN, MOZART, HAYDN, LISZT, SCHUBERT.

ORDER FROM: The Custodian of Insignia, Mrs. Nina P. Howall, The Touraine, 1520 Spruce St., Philadelphia, Pennsylvania.

SEPTEMBER, 1958

Photos approx. actual size

PRESENTING A DONOR MEMBER

(Continued from page 36)

of piano and organ students, she was Dean of the Texas Chapter of the American Guild of Organists, on the Board of Directors of the Civic Music Association, president of the Schubert Study Club, president of the Dallas Federation of Music Clubs, and served in many offices of the Texas Federation of Music Clubs before becoming State President in 1956. Within her one year in California, she has again become active in many music and civic groups. Our other new Life Member from Texas is *Mrs. Robert Alexander of Gruver*.

Mrs. C. R. Ellsworth of Lawton, Oklahoma, is the retiring president of the Oklahoma Federation of Music Clubs. Her Life Membership was given to her by her official Board in recognition of her services as "one of the most outstanding presidents the State Federation has ever had." She started her Federation career as Junior Composers' Chairman and from there became 2nd Vice-President, 1st Vice-President and President. Her Board representative who wrote me, claims that she is "both versatile and charming."

Mrs. Charles R. Fay, Life Member, is the newly-elected president of the Tuesday Musical Club of Pittsburgh. She studied violin and voice at the Musical College and Bush Conservatory in Chicago and toured in concert work with her twin sister. In 1925 she came to Pittsburgh as a bride and immediately joined the Tuesday Musical Club. She has been on the Board of this club several times and is presently a member of the Altruistic Committee. In addition to her Tuesday Musical Club activities, she works for the Pittsburgh Opera Auxiliary, William Penn Playhouse and the Fine Arts Women's Club of Wilkinsburg. We also greet *Mrs. Gertrude Butler* of Chicora, Penn.

We welcome *Mrs. A. E. Staub* of

Albuquerque, New Mexico, as a new Life Member. She is the retiring President of the New Mexico Federation and received the membership as a gift from the clubs of the New Mexico Federation at the State Convention banquet at Las Cruces. "I am a dedicated Federation worker," she writes, "and this will make me love the work more than ever." She received her music education at Missouri State College and has been a teacher of piano, an organist and choir director. She is now Rocky Mountain District President. Her greatest interest is to help young musicians to further their careers, for, as she writes, "I love each one of them."

Mrs. Frederick B. Cohen has served the Washington State Federation of Music Clubs as president for the 1956-58 term. Her new Life Membership was presented to her by the Bellingham Woman's Music Club during the State Convention held there in May. She has a background in music from the University of Washington and in business from the State College of Washington. She is Past President of the Peninsula Music Club and of the Women's Symphony Association of Bremerton, has had a widely varied career in music and community service and has been National Senior Scrapbook Chairman since 1955. Sponsored by the American Association of University Women, she received the 1954 "Woman of Achievement" award from the Bremerton Business and Professional Women.

Mrs. Dean Danwody of Roanoke, Virginia, was recently honored with a Life Membership from the Roanoke Thursday Morning Music Club, of which she is Honorary Past President. A native of Alabama, she received her college education at Jacksonville Teachers' College, majoring in public school music. She served as Supervisor of Music in Alabama, Washington, D. C., and Baltimore, Maryland, and has had wide experience in radio and television. She has specialized as a concert

accompanist. She was organist at the First Presbyterian Church of Roanoke and has contributed much to the cultural and religious life of Virginia. The immediate Past President of the Virginia Federation, she is also a National Board member and Vice-Chairman of the District and State Presidents Council, National Federation of Music Clubs.

Our new Life Member from Illinois, *Mrs. Lyman J. Dawson*, is also State Chairman of Special Members of that State. Her home is Lincoln, Illinois. She has been a member of the Federation for 38 years, being a charter member of the Morning Etude Club of Springfield, organized for National and State Federation work; she is also a Past President. She has been a member of the State Board for 25 years. She has been too busy as a teacher of organ and piano to accept the office of State President for which she has been approached as a nominee many times. She is a member of the American Guild of Organists. One of her student recitals this spring was an "All Boy Program" and each pupil is federated! She is one who writes "I am happy and proud to be a Life Member and will always support the Federation."

Mrs. A. A. Mellentine of Stevens Point, Wisconsin, is a new Life Member. She has served as president of the Wisconsin Federation of Music Clubs for the last four years and was Vice-Chairman of the National Board Meeting held in September at Green Lake. She is an educator as well as a musician and has shown a rare quality of efficient leadership in her State.

Mrs. Harry Spradling is a new Life Member from Carthage, Missouri, and *Mrs. Harry Shonts* of Winston Salem, North Carolina, is also a new accession. We are happy to have them in our ever growing group.

HOW TO LIVE THROUGH AN AUDITION

(Continued from page 11)

no matter how natural the heart of a musician, if he is to project inner dignity and natural command to the audience as he enters the hall, he must slow his movements as an actor does, since motions at a normal tempo appear jerky and uncertain from a distance. Yet the musician's job is to convey a reasonable image of himself and not an assumed role. Theatrics necessary to the dramatic stage are sure death in the concert hall. It is likewise in the matter of make-up and dress.

For some reason, as I think of these things, I can recall only mistakes I have made—like the audition early in my career before an important and game-wise manager. Appropriate to the hour of day, I wore a cocktail-length dress. Violinists of both genders spread their feet to gain a strong purchase on the floor. I must have looked about as prepossessing a product for the manager to consider selling as a leggy turkey chick decked in finery. Since then I have never played in public wearing anything but a floor-length, full-skirted gown.

Next I learned something about the mathematics of relative fullness to length. The lesson came (unfortunately) long later. The great university concert hall of Helsinki, Finland, is in the shape of an indoor amphitheatre. Performers enter and leave the platform by steps at its rear. I entered easily, holding violin in one hand and my skirts in the accepted fashion with the other. I left rather strangely. The wonderful Finns had thanked me with a huge bouquet which I could barely support with my left hand. My violin was in my right. Giving one last bow, I circled back around the orchestra and took the first step up. All seemed well. I took the second and realized that I had been mounting up the inside of my skirt. I was thrown to my knees, unable to fish for the floor far below, unable to rise without toppling from the pull of the now taut dress. The steps were too narrow for me to put down the flowers, or heaven forbid! the violin. I did the only thing possible. I walked up the remaining steps on my knees.

All of these are dangers native to performers *per se*. But the human being who is playing in public is, in a sense, facing just another situation of personal responsibility and stress. When the audition is over he has to sing a song of distress, joy or resignation for only himself to hear and criticize or approve. How he manages this is, as I said before, according to his own personal needs and philosophy.

FROM THE EDITOR'S DESK

(Continued from page 5)

time out to pay their respects to the competitors and winners and to attend the concerts." Krushchev him-

SEPTEMBER, 1958

A FREE TRIP TO EUROPE

Enjoy 1959 Festivals on 7th Music & Art Tour. Earn all or part of your cost as representative in your circle and community. WRITE NOW, enroll early, stating your professional activities and background.

Dr. D. S. Wheelwright, S. F. State College,
San Francisco 27, MC, California

self attended a final concert and personally thanked Cliburn for his playing.

What can we learn from the Cliburn episode?

Let Howard Taubman of the *New York Times* answer this one. "In the excitement over Mr. Cliburn's laurels, Americans must be reminded that this pianist is not the only one who deserves their pride and support. The front page cannot make heroes of all the meritorious artists, but the public can give them something more precious—a sense of being appreciated as part of the mainstream of American life."

In other words, as we all know, there are many fine American musicians who are struggling, who have not had Cliburn's good fortune. "It just happened to happen to me," he said in a recent interview. "But it could have happened to any of my colleagues. I only hope that this will help them gain more recognition and that they won't have to arouse sensational attention to win the respect and support they deserve."

Cliburn's modesty is a fine thing, but his point is well made. We all know that he is no isolated phenomenon, and that there is more first-rate native instrumental talent in the U.S. than in the whole of Europe.

How then, to help it get ahead? For one thing, we must train more critical audiences; people who will listen with wisdom and taste, instead of only following what the newspapers tell them. Many of our newspapers are equally at fault. "An alert and cognizant press," said Mr. Chasins, "can do more than report and comment; it can also discover artistic talent, and provide unpurchasable publicity . . . It can help the artist to feel that what he does is not being done in a vacuum, that outstanding cultural achievement is of interest and concern and significance to us all." And what of a proper respect for the arts in our government? "There is a vital need for a long-delayed recognition and representation of our cultural life within government itself," he continues. "We have a Department of Agriculture. How about a Department of Culture? We have a Secretary of Commerce. Who's attending to our commerce in ideas?"

How do you feel about all this? We'd be interested in some Federation reactions. Van Cliburn's success is proof that Americans can be persuaded to accept American performers and creative artists with the same enthusiasm we have given distinguished artists. But it won't just happen.

NATIONAL FEDERATION ROSTER

1958-1959

HEADQUARTERS OFFICE
445 West 23rd Street, New York 11, N. Y.

National and State Officers

President—Mrs. Ronald Arthur Dougan, Colley Road, Box 629, Beloit, Wisconsin
Vice President—Mrs. C. Arthur Bullock, 121 South Avenue West, Canton, Pennsylvania
Vice President, Northeastern Region—Mrs. Doris Alice Humphrey, 7607 Boulevard East, North Bergen, New Jersey
Vice President, Southeastern Region—Mrs. Clifton J. Muir, 3804 Alhambra Circle, Coral Gables 34, Florida
Vice President, Central Region—Mrs. Hazel Post Gillette, 2305 Ashland Avenue, Fort Worth 7, Texas
Vice President, Western Region—Mrs. Helen Crowe Snelling, 7809 Lookout Drive, La Jolla, California
Recording Secretary—Mrs. Fredrik Marin, Box 448, East Lansing, Michigan
Treasurer—Mrs. Frank H. Freeto, 1310 South College St., Pittsburg, Kansas
Historian—Mrs. A. A. Coult, 3725 Richland Avenue, Nashville 5, Tenn.

EXECUTIVE COMMITTEE

Mrs. Ronald Arthur Dougan, Colley Road, Box 629, Beloit, Wisconsin
Mrs. C. Arthur Bullock, 121 South Avenue West, Canton, Pennsylvania
Mrs. Doris Alice Humphrey, 7607 Boulevard East, North Bergen, N. J.
Mrs. Clifton J. Muir, 3804 Alhambra Circle, Coral Gables 34, Florida
Mrs. Hazel Post Gillette, 2305 Ashland Avenue, Fort Worth 7, Texas
Mrs. Helen Crowe Snelling, 7809 Lookout Drive, La Jolla, California
Mrs. Fredrik Marin, Box 448, East Lansing, Michigan
Mrs. Frank H. Freeto, 1310 South College St., Pittsburg, Kansas
Mrs. Charles A. Pardee, 909 Lakeside Avenue, Chicago 40, Illinois
Miss E. Marie Burdette, 1103 East 7th Avenue, Winfield, Kansas
Mrs. R. E. Wendland, 1204 North Third St., Temple, Texas
Mrs. Paul Moss, Box 3229, Odessa, Texas
Mrs. Ada Holding Miller, 257 Olney Street, Providence 6, Rhode Island
Mrs. Charles H. Pascoe, 10 Calle Encanto, Tucson, Arizona
Mrs. Robert W. Roberts, 515 Brightwaters Blvd., St. Petersburg, Florida

APPOINTEE OFFICERS

Corresponding Secretary—Mrs. Henry L. Porter, 720 Arbor Lane, Glenview, Illinois
Custodian of insignia—Mrs. Nina P. Howell, The Touraine, 1520 Spruce St., Philadelphia 2, Pennsylvania

PAST PRESIDENTS ASSEMBLY

Chairman—Mrs. Charles H. Pascoe, 10 Calle Encanto, Tucson, Arizona
Vice Chairman—Mrs. Robert W. Roberts, 515 Brightwaters Blvd., St. Petersburg, Florida
Secretary—Mrs. Samuel M. Thompson, 515 East 22nd St., Cheyenne, Wyoming

PARLIAMENTARIAN

Mrs. Arthur Wilkinson, 6234 North Oakley Avenue, Chicago 45, Illinois

BOARD OF DIRECTORS

Mrs. John H. Abild, S. W. 63rd & McKinley Avenue, Des Moines, Iowa
Mrs. James A. Alexander, Box 364, Florence, Alabama
Mrs. Luther Beene, 509 Linden St., Shreveport, Louisiana
Mrs. W. Paul Benzinger, 618 West Wisconsin Ave., Oconomowoc, Wis.
Mrs. George Bolek, 1521 Bolton St., Baltimore 17, Maryland
Mrs. C. Arthur Bullock, 121 South Avenue West, Canton, Pennsylvania
Miss E. Marie Burdette, 1103 East 7th Avenue, Winfield, Kansas
Dr. Hattie May Butterfield, 2716 Herbert Avenue, Fort Smith, Arkansas
Miss Gertrude P. Caulfield, 210 Lenox Avenue, Providence, R. I.
Mrs. Edward J. Colgan, 358 Danforth Street, Portland, Maine
Mrs. Harry A. Combs, 1410 Fairview Avenue, Columbus 12, Ohio
Mrs. William Jones Cook, 2802 West Okmulgee, Muskogee, Oklahoma
Mrs. Floride Cox, Box 385, Belton, South Carolina
Mrs. Ronald Arthur Dougan, Colley Road, Box 629, Beloit, Wisconsin
Mrs. Shelton G. Dowell, 144 11th Street, Douglas, Arizona
Mrs. Dean M. Dunwoody, 2301 Rosalind Ave. S. W., Roanoke 14, Virginia
Mrs. Brooks B. Evans, 1330 Kanawha Blvd., Charleston, West Virginia
Mrs. S. Merritt Farnum, 70 West 46th St., New York 36, N. Y.
Mrs. Robert M. Fisher, 229 North Sixth St., Indiana, Pennsylvania
Mrs. William H. Fisher, Box 490, Belt, Montana
Mrs. Frank H. Freeto, 1310 South College St., Pittsburg, Kansas
Mrs. Gaillard B. Fuller, 404 East Main St., Loudonville, Ohio
Mrs. Hazel Post Gillette, 2305 Ashland Ave., Fort Worth 7, Texas
Mrs. William Griffith, 578 Dakota Ave., Huron, South Dakota
Mrs. O. R. Hamilton, 2129 Susssex Ave., Duluth 3, Minnesota
Mrs. Phyllis Lations Hanson, Studio 337, Day Bldg., Worcester, Mass.
Miss Ada Honderick, 701 North Michigan Ave., Chicago 11, Illinois
Mrs. Maurice Housman, 408 South St., Gastonia, North Carolina
Mrs. Doris Alice Humphrey, 7607 Blvd. East, North Bergen, N. J.
Mrs. John Alexander Jardine, 654 Fourth Ave. N., Fargo, N. D.
Mrs. Curran L. Jones, 1414 Senate St., Columbia, S. C.
Mrs. Royden James Keith, 180 East Delaware Place, Chicago 11, Ill.
Mrs. James A. Kennedy, 2311 Gladstone, Louisville, Kentucky
Mrs. Warren Knox, Ten Eyck House, Selkirk, New York
Mrs. John F. Lyons, 909 Southland Ave., Fort Worth, Texas
Mrs. Fredrik Marin, Box 448, East Lansing, Michigan
Mrs. O. N. Mathis, 77 East College St., Griffin, Georgia
Mrs. James L. McGinnis, 7145 S. W. Crestdale Court, Portland, Oregon
Mrs. J. B. McKay, 902 West Central, El Dorado, Kansas
Mrs. Clair McTurnan, 5148 North Meridian, Indianapolis, Indiana
Mrs. W. Clay Merideth, 728 Harrison St., Denver, Colorado
Mrs. Ada Holding Miller, 257 Olney St., Providence 6, R. I.

Mrs. H. E. Miller, 608 East Longwood Drive, Huntsville, Alabama
Dr. Merle Montgomery, 129 E. 79th St., New York 21, N. Y.
Mrs. Paul Moss, Box 3229, Odessa, Texas
Mrs. John W. Mueller, 7526 Wydown Blvd., St. Louis 5, Missouri
Mrs. Clifton J. Muir, 3804 Alhambra Circle, Coral Gables, Florida
Mrs. Ernest Nelson, 417 Drake Drive, Ponca City, Oklahoma
Mrs. Julia Fuqua Ober, 114 Westover Ave., Norfolk 7, Virginia
Mrs. F. C. Packard, 303 North 2nd West, Springville, Utah
Mrs. Charles A. Pardee, 909 Lakeside Place, Chicago 40, Illinois
Mrs. Charles H. Pascoe, 10 Calle Encanto, Tucson, Arizona
Mrs. Hal Holt Peei, 302 Patterson Terrace, Memphis, Tennessee
Mr. J. Phillip Plank, Woodmoor Station, Box 667, Silver Spring, Md.
Mrs. Robert W. Roberts, 515 Brightwaters Blvd., St. Petersburg, Florida
Mrs. Robert M. Ross, 609 West Pine St., Hattiesburg, Mississippi
Mrs. William S. Shaw, 1319 Ninth St. So., Fargo, North Dakota
Mrs. Helen Crowe Snelling, 7809 Lookout Drive, La Jolla, Calif.
Mrs. A. E. Staub, 1643 Valley Road S. W., Albuquerque, New Mexico
Miss Clara Tatley, 202 North Gover St., Los Angeles 4, California
Mrs. Samuel M. Thompson, 515 East 22nd St., Cheyenne, Wyoming
Mrs. Verge E. Trent, 831 South 51st St., Omaha 2, Nebraska
Mrs. Vernon L. Venman, 4229 Glendale, Detroit 38, Michigan
Mrs. R. E. Wendland, 1204 North Third St., Temple, Texas
Mrs. Eli Weston, 1035 Warm Springs Ave., Boise, Idaho

NATIONAL COUNCIL OF DISTRICT AND STATE PRESIDENTS

Chairman—Mrs. R. E. Wendland, 1204 North Third St., Temple, Texas

NORTHEASTERN REGION

Mrs. Doris Alice Humphrey, Vice President, 7607 Boulevard East, North Bergen, New Jersey

NEW ENGLAND DISTRICT

District President—Mrs. Anne Mason Francis, 47 Summit Ave., Woonsocket, Rhode Island
Maine—Miss Dorothy Lowry, Rockland
New Hampshire—
Vermont—Mrs. Walter S. Fenton, 177 Grove St., Rutland
Massachusetts—Mrs. Moses H. Gulesian, 85 Commonwealth Ave., Chestnut Hill 67
Rhode Island—Prof. Arnold C. Clair, 31 Cherry Street, Kingston
Connecticut—Miss Marjorie Heuschkel, 197 River View Circle, Fairfield

LIBERTY DISTRICT

District President—Mrs. James A. Aikens, 230 Pilottown Road, Lewes, Delaware
New York—Dr. Merle Montgomery, 129 E. 79th Street, New York 21
Pennsylvania—Mrs. Lewis E. Young, 4601 Bayard St., King Edward Apts., Pittsburgh 12
New Jersey—Mrs. Luther Berry, 422 Stratford Road, Union

GREAT LAKES DISTRICT

District President—Mrs. H. N. Edgington, 5201 North New Jersey St., Indianapolis, Indiana
Indiana—Mrs. Liegh Bradford Freed, 1005 North Wayne St., North Manchester
Michigan—Mrs. Gilbert Burrell, 3315 Moores River Drive, Lansing 17
Ohio—Mrs. I. R. Saltzman, 208 Second St. N. E., Carrollton

SOUTHEASTERN REGION

Mrs. Clifton J. Muir, Vice President, 3804 Alhambra Circle, Coral Gables 34, Florida

CAPITOL DISTRICT

District President—Mrs. G. Franklin Ovim, 819 Whitelock Street, Baltimore, Md.
District of Columbia—Mr. J. Phillip Plank, Woodmoor Station, Box 667, Silver Spring, Maryland
Delaware—Mrs. Eugenia Roseco, Wyoming
Maryland—Mrs. Alfred C. Ver Valen, 5005 St. Albans Way, Baltimore 12
Virginia—Mrs. Arthur E. Reynolds, 807 Maple Avenue, Bristol, Tennessee
West Virginia—Miss Jeanette Sayre, Aracoma Hotel, Logan

SOUTH ATLANTIC DISTRICT

District President—Mrs. W. T. Swink, 8 Irby St., Woodruff, South Carolina
North Carolina—Mrs. Louise Jefferson, 711 Greenwood Road, Chapel Hill
South Carolina—Mrs. Henry A. Shuler, Jr., 685 Boulevard N. E., Orangeburg
Georgia—Mrs. Harold Shaffer, 509-14th Ave. E., Cordele
Florida—Mrs. J. L. Cardwell, 1401 30th St. West, Bradenton

DIXIE DISTRICT

District President—Mrs. Frank A. Vought, Box 123, Painscourtville, Louisiana
Kentucky—Mrs. J. N. Snyder, 1835 Lexington Ave., Owensboro
Mississippi—Mrs. S. C. Meisburg, 1422 Lyncrest, Jackson
Tennessee—Mrs. F. B. Benson, 2312 Northview Ave., Nashville
Alabama—Mrs. A. B. Haswell, Box 9097, Mt. Brook Branch, Birmingham
Louisiana—Mrs. Leslie D. Fain, 530 Park Place Drive, Alexandria

CENTRAL REGION

Mrs. Hazel Post Gillette, Vice President, 2305 Ashland Avenue, Fort Worth 7, Texas

CENTRAL DISTRICT

District President—Mrs. John H. Abild, S. W. 63rd & McKinley Ave., Des Moines, Iowa
Illinois—Miss Jessie Weiler, 710 Fine Arts Bldg., 410 S. Michigan Ave., Chicago 5
Iowa—Mrs. C. E. Dixon, 308 W. Olio Street, Lenox

Wisconsin—Mrs. Roger G. Cunningham, 326 S. Wisconsin Street, Janesville

SOUTHWEST DISTRICT

District President—Miss Hildegard Smith, 1404 Welch St., Little Rock, Arkansas
Missouri—Mrs. Hal H. McHaney, 606 College Avenue, Kennett
Kansas—Mrs. Earl R. Findlay, 236 N. Oliver, Wichita 8
Arkansas—Miss Virginia Queen, c/o Ouachita Baptist College, Arkadelphia

NORTHERN LIGHTS DISTRICT

District President—Mrs. C. Y. Gunderson, 205 Lewis, Vermillion, South Dakota
North Dakota—Mrs. Eloise Halvorson, 719 First Avenue, Williston
South Dakota—Mrs. Clark V. Gunderson, 205 E. Lewis, Vermillion
Minnesota—Mrs. P. F. Eckman, 4720 London Road, Duluth 4
Nebraska—Mrs. Henry E. Hoyer, 607 S. 67th, Omaha

LONE STAR DISTRICT

District President—Mrs. J. V. Chandler, Box 866, Kingsville, Texas
Texas—Mrs. W. Glen Darst, Route 7, Box 84 A, Fort Worth
Oklahoma—Mrs. J. Knox Byrum, 1702 No. Broadway, Shawnee

WESTERN REGION

Mrs. Helen Crowe Snelling, Vice President, 7809 Lookout Drive, La Jolla, California

ROCKY MOUNTAIN DISTRICT

District President—Mrs. A. E. Staub, 1643 Valley Road S.W., Albuquerque, New Mexico
Wyoming—Mrs. George A. Nugent, 101 Crescent Drive, Sheridan
Colorado—Mrs. W. Clay Merideth, 728 Harrison St., Denver
New Mexico—Dr. Harriett Smith, 1621 Juniper Street, Silver City

NATIONAL PARKS DISTRICT

District President—Mrs. J. Tracey Wootten, 1659 Kensington Ave., Salt Lake City, Utah
Idaho—Mrs. Hugh Robison, 328—10th Street, Idaho Falls
Montana—Mrs. Claude Greene, 718 First Avenue North, Great Falls
Utah—Mrs. A. Eugene Christensen, 1407 Harvard Ave., Salt Lake City

PACIFIC NORTHWEST DISTRICT

District President—Mrs. Charles E. Black, 5459 Pleasure Point Lane, Route 2, Bellevue, Washington
Washington—Mrs. Nicholas F. Vincent, 5715 E. 70th Street, Seattle 15
Oregon—Mrs. Margaret Conn, 7004 North Commercial, Portland

GOLDEN WEST DISTRICT

District President—Mrs. Leigh B. Pearce, 2371 Cumberland Road, San Marino, California
California—Mrs. A. Segel, 1369 Wilson Avenue, Fresno
Arizona—Mrs. Ruth R. Corlies, Box 4854, Tucson
Nevada—Mr. Glenn Terry, 1255 North Sierra, Reno

National Associate Members

Sigma Alpha Iota—Mrs. James G. Kirk, President, 3229 N.W. 33rd St., Oklahoma City 12, Oklahoma
Mu Phi Epsilon—Rosalie Speciale, President, 560 North First, San Jose 12, California
Delta Omicron—Mrs. Milton H. Petzold, President, R.D. 2, Newark Valley, New York
Phi Beta—Mrs. Charles F. Wilford, President, 1225 Westwood Dr., West Salem, Oregon
Accordion Teachers Guild—A. J. Rozance, President, 304 East Craig Place, San Antonio, Texas

National Chairmen

Departmental Activities Coordinator—Mrs. Paul Moss, Box 3229, Odessa, Texas

SENIOR DIVISION

AMERICAN MUSIC DEPARTMENT

Chairman—Mrs. Ada Holding Miller, 257 Olney St., Providence 6, Rhode Island
Advisory Chairman—Mr. John Tasker Howard, 276 Grove St., Montclair, New Jersey
Chamber Music—Dr. Lena Milam, 1693 Pennsylvania Ave., Beaumont, Texas
Choral Music—Dr. Hattie May Butterfield, 2716 Herbert Ave., Fort Smith, Arkansas
Composition—Mrs. Ada Holding Miller, 257 Olney St., Providence 6, Rhode Island
Folk Music—Mrs. Morton Hull Starr, P. O. Box 353, Whitewater, Wis.
Folk Music Archivist—Mrs. Annabel Morris Buchanan, Hillcrest, Apt. 11, Sycamore Drive, Paducah, Kentucky
Symphony Orchestras—Dr. Thor Johnson, Northwestern University, Evanston, Ill.

EDUCATION DEPARTMENT

Chairman—Mrs. S. Merritt Farnum, 70 West 46th St., New York 36, N. Y.
Adult Music Education—Dr. Marlon Rous, 57 West 58th St., New York 19, N. Y.
Audio-Visual Education—Mrs. Naomi Reynolds, 2130 Manning Ave., Los Angeles 24, California
Eastern Representative—Dr. Sigmund Spaeth, 400 East 58th St., New York 22, N. Y.
Music in Home and Community—Miss Mary Anna Chop, 1410 Beech St., Pine Bluff, Arkansas

Music in Recreation and Industry—Mrs. G. Franklin Onion, 819 White-lock St., Baltimore, Maryland
Music in Schools and Colleges—Mrs. Frederic Libke, 1826 N.W. 11th St., Oklahoma City 6, Oklahoma
Program Building, Course of Study and Music in Libraries—Mrs. S. Merritt Farnum, 70 West 46th St., New York 36, N. Y.
Rural Music—Mrs. Leonidas R. Dingus, 422 Davidson Court, Lexington, Kentucky

EXTENSION DEPARTMENT

Chairman—Mrs. Warren Knox, Ten Eyck House, Selkirk, New York
Student Extension—Mrs. Charles A. Pardee, 909 Lakeside Place, Chicago 40, Illinois
Junior Extension—Miss E. Marie Burdette, 1103 East 7th St., Winfield, Kansas
Special Memberships—Mrs. Frank W. Coolidge, 183 McKinley Road, Grosse Pointe Farms 36, Michigan
Choir Extension—Mrs. Ernest Nelson, 417 Drake Drive, Ponca City, Oklahoma

FINANCE DEPARTMENT

Chairman—Mrs. Robert W. Roberts, 515 Brightwaters Blvd., St. Petersburg, Florida
Budget Committee—Mrs. C. Arthur Bullock, Chairman, 121 South Avenue West, Canton, Pennsylvania; Mrs. Frank H. Freeto, 1310 South College, Pittsburg, Kansas; Mrs. Robert W. Roberts, 515 Brightwaters Blvd., St. Petersburg, Florida; Mrs. Fredrik Marin, Box 448, East Lansing, Michigan; Mrs. R. E. Wendland, 1204 North Third St., Temple, Texas
Investment Committee—Mrs. Ronald Arthur Dougan, Chairman, Colley Road, Box 620, Beloit, Wisconsin; Mrs. Frank H. Freeto, 1310 South College, Pittsburg, Kansas; Mrs. Hazel Post Gillette, 2305 Ashland Ave., Fort Worth, Texas
Ways and Means—Mrs. O. N. Mathis, 774 East College St., Griffin, Georgia; Mrs. A. E. Staub, 1643 Valley Road S. W., Albuquerque, New Mexico; Mrs. Marjorie W. Johnson, 5032 11th Ave., So., Minneapolis 17, Minnesota; Mrs. Frank H. Freeto, 1310 South College, Pittsburg, Kansas

FOUNDATION FOR THE ADVANCEMENT OF MUSIC

Board of Trustees—Mrs. Maurice Honigman, Chairman, 408 South Street, Gastonia, North Carolina; Mrs. Hazel Post Gillette, Vice Chairman, 2305 Ashland Ave., North Worth 7, Texas; Mrs. Frank H. Freeto, 1310 South College St., Pittsburg, Kansas; Dr. Merle Montgomery, 129 East 79th St., New York 21, N. Y.; Mrs. Robert W. Roberts, 515 Brightwaters Blvd., St. Petersburg, Florida; Mrs. Ronald Arthur Dougan (ex officio), Colley Road, Box 620, Beloit, Wisconsin

INTERNATIONAL MUSIC RELATIONS DEPARTMENT

Chairman—Dr. Grace Spofford, 331 East 70th St., New York 21, N. Y.
Music Distribution—Miss Irma Howe, 377 Northup St., Edgewood 5, Rhode Island
Representative to the U. N.—Mrs. Edwin A. Sullivan, Essex House, 160 Central Park South, New York, N. Y.

LEGISLATION DEPARTMENT

Chairman—Miss Marie A. Hurley, 1216 Taylor St. N.E., Washington, D. C.
Advisory Committee: Mrs. Garland Mc Nutt, 1667 B. W. Ninth Street, Miami, Florida; Mrs. C. Henry Jaxthelmer, 425 Twitmyer Avenue, Sharpsville, Pa.; Mrs. James L. Mc Ginnis, 7145 S. W. Crestdale Court, Portland, Oregon.

OPERA DEPARTMENT

Chairman—Miss Quaintance Eaton, 117 West 57th St., New York 19, N. Y.
Grass Roots Opera—Mr. A. J. Fletcher, Box 1406, Raleigh, North Carolina
Opera Study—Miss Gladys Mathew, 40 East 81st St., New York, N. Y.
Student Opera—Mrs. Curran L. Jones, 1416 Senate St., Columbia, South Carolina
Junior Opera—Mrs. John Galen Spencer, 5070 Pinyon Drive, Littleton, Colorado

PUBLICITY DEPARTMENT

Chairman—Mrs. Blant Burford, 6712 Bob-O-Links Drive, Dallas, Texas
Publicity Director—Miss Helen Havener, 445 West 23rd St., New York 11, N. Y.
Publicity Committee—Mrs. Blant Burford, Chairman, 6712 Bob-O-Links Drive, Dallas, Texas; Mrs. David B. Sutton, 816 North King Charles Road, Raleigh, North Carolina; Miss Ada Honderick, 701 North Michigan Ave., Chicago, Illinois; Mrs. Leigh B. Pearce, 2371 Cumberland Road, San Marino, Calif.; Miss Elizabeth McCarroll, 309 Point St., Providence, Rhode Island
Publications Committee—Mrs. C. Henry Jaxthelmer, Chairman, 425 Twitmyer Ave., Sharpsville, Pennsylvania; Mrs. Ronald Arthur Dougan, Colley Road, Box 620, Beloit, Wisconsin; Mrs. Paul Moss, Box 3229, Odessa, Texas; Mrs. Robert W. Roberts, 515 Brightwaters Blvd., St. Petersburg, Florida; Mrs. Vernon Peters, 205 Jefferson, Ripley, Tennessee
Music Clubs Magazine—Editor: Miss Edith Behrens, 445 West 23rd St., New York 11, N. Y. Editorial Board: Mr. Mark Schubart, Chairman, Juilliard School of Music, 120 Claremont Ave., New York, N. Y.; Miss Quaintance Eaton, 117 West 57th St., New York 19, N. Y.; Mr. John Tasker Howard, 276 Grove St., Montclair, New Jersey; Miss Martha Galt, Box 375, Canton, Georgia, National Advertising Representatives: J. V. Associates, 274 Madison Ave., New York 16, N. Y.
Magazine Subscriptions—Mrs. A. Stuart Carpenter, 111 Kent Blvd., Salamanca, New York

SACRED MUSIC DEPARTMENT

Chairman—Mrs. Ernest Nelson, 417 Drake Drive, Ponca City, Oklahoma.
Chaplain—Mrs. J. Kenneth Fohl, 459 South Church St., Winston-Salem, North Carolina.
Hymn of the Month and Hymnology—Mrs. Roscoe Clark, 1876 Lyndale, Memphis, Tennessee.
Leadership Training, Music Literature, Choir Festivals and Clinics—Mrs. Ernest Nelson, 417 Drake Drive, Ponca City, Oklahoma.

SPECIALIZED ACTIVITIES

Acceptance or Rejection of Scholarships, Awards and Contests—Mrs. C. Arthur Bullock, Chairman, 121 South Avenue West, Canton, Pa.; Mrs. George Bolek, 1521 Belton St., Baltimore 17, Maryland; Miss E. Marie Burdette, 1103 East 7th Ave., Winfield, Kansas; Mrs. Ina Wooten Jones, 845 Sayles Blvd., Abilene, Texas; Mrs. Charles A. Pardee, 909 Lakeside Place, Chicago 40, Illinois; Mrs. Robert W. Roberts, 515 Brightwater Blvd., St. Petersburg, Florida.
By-Laws Revisions and Standing Rules—Mrs. William Jones Cook, Chairman, 2802 West Okmulgee, Muskogee, Oklahoma; Mrs. Royden James Keith, 180 E. Delaware Place, Chicago 11, Illinois; Mrs. John W. Mueller, 7526 Wydown Blvd., St. Louis 5, Mo.; Mrs. Arthur Wilkinson, 6231 No. Oakley Avenue, Chicago 45, Illinois, Parliamentarian and Advisory Member.
Citations—Mrs. James A. Alexander, Chairman, Box 364, Florence, Alabama; Miss Gertrude P. Caulfield, 210 Lenox Ave., Providence, Rhode Island; Miss Anne Hull, 96 Grove St., New York 14, N. Y.
Music in Hospitals—Mrs. A. P. Petersen, 395 West Michigan Ave., Battle Creek, Michigan.
National Music Week—Mrs. Ruth Burgess, 74 St. Andrews Place, Yonkers, N. Y.
Senior Club Rating—Mrs. E. L. Summer, Chairman, 2512-24th Ave., Meridian, Mississippi; Mrs. Luther Beene, Vice Chairman, 509 Linden St., Shreveport, Louisiana; Miss Gertrude P. Caulfield, 210 Lenox Ave., Providence, Rhode Island.
Senior Scrapbooks—Mrs. Frederick B. Cohen, 1412-17th St., Bremerton, Washington.
Scholarship Board—Mrs. Charles A. Pardee, Chairman, 909 Lakeside Place, Chicago 40, Illinois; Mrs. C. Arthur Bullock, 121 South Avenue West, Canton, Pennsylvania; Miss E. Marie Burdette, 1103 East 7th Ave., Winfield, Kansas; Mrs. Blant Burford, 6712 Boh-O-Links Drive, Dallas, Texas; Mrs. Robert M. Fisher, 220 North 6th St., Indiana, Pennsylvania; Mrs. John Burnet Harshman, 320 Spring Grove Ave., Dayton, Ohio; Mrs. Maurice Honigman, 408 South St., Gastonia, North Carolina; Mrs. Henry L. Porter, 720 Arbor Lane, Glenview, Illinois; Mrs. Robert W. Roberts, 515 Brightwaters Blvd., St. Petersburg, Florida.
Summer Music Scholarships—Mrs. Robert M. Fisher, Chairman, 220 North 6th St., Indiana, Pennsylvania; **Regional Representatives:** the four Regional Vice Presidents; **Inter-Region Scholarships**, Mrs. M. Cedric Dowling, 1221 Lower St., Jackson, Michigan; **Aspen Scholarships**, Mrs. Glenn K. Rogers, 312 E. Pershing Street, Cheyenne, Wyoming; **Pennsylvania Scholarships**, including the **National Hilda Honigman Scholarship**, Mrs. G. Ernest Moore, 311 E. Edenton Street, Raleigh, N. C.; **Chautauqua Scholarships**, Mrs. I. K. Saltsman, 208 2nd Street, N. E., Carrollton, Ohio; **Chatham College Scholarships**, Mrs. David Murdoch, 5914 Wellesley Ave., Pittsburgh 6, Pa.; **Interpretation Point Scholarships**, Miss Leta Mae Smith, 1106 Ferris, Lawton, Oklahoma; **Oglebay Park Scholarships**, Mrs. Brooks B. Evans, 1330 Kanawha Blvd., Charleston, West Virginia; **Advisory Members**, Mrs. Charles H. Pascoe, 10 Calle Encanto, Tucson, Arizona; Dr. Merle Montgomery, 129 E. 79th St., New York 21, N. Y.
Young Artist Auditions—Mrs. Floride Cox, Box 385, Belton, South Carolina.
Young Artist Advisory Committee—Mrs. Arthur Ebberts, 225 Pease Court, Janesville, Wisconsin; Mrs. Samuel M. Thompson, 515 East 22nd St., Cheyenne, Wyoming; Mrs. R. E. Wendland, 1204 North Third St., Temple, Texas.
Artist Presentation Committee—Mrs. R. E. Wendland, Chairman, 1204 North Third St., Temple, Texas; and the four Regional Vice Presidents.

STUDENT DIVISION

Student Adviser—Mrs. Charles A. Pardee, 909 Lakeside Place, Chicago 40, Illinois.
Student Auditions—Mrs. Harry A. Combs, 1410 Fairview Avenue, Columbus 12, Ohio.
Student Chamber Music—Dr. Lena Milam, 1693 Pennsylvania Ave., Beaumont, Texas.
Student Opera—Mrs. Curran L. Jones, 1416 Senate St., Columbia, South Carolina.
Scholarship and Awards Information—Mrs. Charles A. Pardee, 909 Lakeside Place, Chicago 40, Illinois.
Student Scrapbooks—Mrs. Vernon S. Mayberry, Point Harbor, North Carolina.
Student Vocational Guidance—Dr. Howard Hanson, Chairman, Eastman School of Music, Rochester 4, N. Y.; Dr. Rudolph Ganz, Chicago Musical College of Roosevelt University, Chicago, Illinois; Dr. E. Thayer Gaston, University of Kansas, Lawrence, Kansas; Dr. Hugh Porter, Union Theological Seminary, New York, N. Y.; Dr. Roy Underwood, Michigan State University, East Lansing, Michigan; Mr. Howard Whittaker, Cleveland Settlement Music School, 11125 Magnolia Drive, Cleveland, Ohio.
Young Composers Contest—Dr. Anthony Donato, School of Music, Northwestern University, Evanston, Ill.
Marie Morrissey Keith Scholarship Fund—Mrs. Henry L. Porter, 720 Arbor Lane, Glenview, Illinois, Chairman; Mrs. James A. Aikens, 320 Piquettown Road, Lewes, Delaware; Mrs. Frank W. Coolidge, 183 McKinley Road, Grosse Pointe Farms 36, Michigan; Mrs. Anne Mason Francis, 47 Summit Ave., Woonsocket, Rhode Island; Miss Marie Hurley, 1216 Taylor St., N. E., Washington, D. C.; Mrs. J. B. McKay, 902 West Central, El Dorado, Kansas; Mrs. A. A. Mellentine, 1226 College Ave., Stevens Point, Wisconsin; Mrs. W. Clay Merideth, 728 Harrison St., Denver, Colorado; Mrs. Glenn Morrison, 116 East Maxwell Drive, Lakeland, Florida; Mrs. Paul Moss, Box 3229, Odessa, Texas; Mrs. William S. Shaw, 1319 Ninth St. So., Fargo, North Dakota; Miss Clara Tatley, 202 North Gower St., Los Angeles 4, California; Miss Marjorie Trotter, 403 Fine Arts Bldg., Portland 5, Oregon; Mrs. Ralph Comstock, 3344 Mountain View Drive, Boise, Idaho; Mrs. Frank A. Vought, Box 123, Painesville, Louisiana.

JUNIOR DIVISION

Junior Counselor—Miss E. Marie Burdette, 1103 East 7th Avenue, Winfield, Kansas.
Junior Choral Music—Mrs. Edward J. Colgan, 358 Danforth St., Portland, Maine.
Junior Club Rating—Mrs. Harley King, 700 11th Ave. N.W., Minot, North Dakota.
Junior Composers—Miss Marjorie Trotter, Fine Arts Bldg., Portland, Oregon.
Junior Editor—Mrs. Phyllis Latons Hanson, Studio 337, Day Bldg., Worcester, Massachusetts.
Junior Education—Mrs. Frank Vought, Box 123, Painesville, Louisiana.
Junior Festivals—Mrs. W. L. Crist, 423 19th St. Court West, Bradenton, Florida.
Junior Folk Music and Dancing—Mrs. Anne L. Grimes, 1877 Baldrige Road, Columbus 21, Ohio.
Junior Instrumental Activities—Mrs. Blanche Schwarz Levy, 825 West End Ave., New York 25, N. Y.
Junior Opera—Mrs. John Galen Spencer, 5070 Pinyon Drive, Littleton, Colorado.
Junior Projects—Mrs. W. Paul Benzinger, 615 West Wisconsin Ave., Oconomowoc, Wisconsin.
Junior Religious Education—Mrs. Robert M. Ross, 609 West Pine St., Hattiesburg, Mississippi.
Junior Scrapbooks—Miss Leta Mae Smith, 1106 Ferris, Lawton, Oklahoma.
Stillman Kelley Scholarship—Mrs. John Burnet Harshman, 320 Spring Grove Ave., Dayton, Ohio.

IN MEMORIAM

The editorial staff of *Music Clubs Magazine* announces with deep regret the death of three members who gave invaluable service to the Federation in numerous official capacities. They include Dr. Frances Elliott Clark, one of the founders of the organization—possibly the only one still living in the summer of 1958; Mrs. Harry A. Valentine of Cleveland, former Chairman of the Federation's Foundation for the Advancement of Music; and Mrs. Beulah Christian Mayher of Columbus, Georgia, who had served on Boards of Directors and in Committee Chairmanships in two State Federations. All three died in early summer.

Dr. Clark will be remembered by all who attended the Biennial Convention in

Salt Lake City in 1951 for the important role she played as a convention hostess, and for her brilliant address at one of the luncheons. She was at that time 90 years old, but in spite of her advanced age her activities did not cease until shortly before her death. She was prominently connected with the Music Educators National Conference, a leader in the field of music education, and recording consultant for the Radio Corporation of America.

Mrs. Valentine was one of the ablest and best loved presidents the Ohio Federation had ever had. Also she gave yeoman service as Chairman of the Foundation, stimulating greatly its program of musical philanthropy.

Mrs. Mayher, originally a member of

the Board of Directors of the Illinois Federation, was later a poignant force in Georgia Federation activities, and was much loved by both groups.

All three were unwavering in their devotion to Federation ideals.

A WORD FROM THE JUNIOR KEYNOTES EDITOR

Western Region State Federations and individual Senior Club or organization donors of summer scholarships to the Arizona All State High School Camp at Tempe will enjoy seeing some especially fine pictures of their scholarship winners of the October issue of *Junior Keynotes*. Excellent for Scrapbooks!

For Your American Music Programs

A CATALOGUE OF PUBLISHED AMERICAN CHORAL MUSIC

compiled by

Crawford Gates

This extraordinarily comprehensive listing of published choral works by American composers will prove an invaluable aid to club, school and community groups. It lists some 1,500 choral compositions by more than 180 American composers, with information as to type, duration, publisher, date published, and difficulty.

Price 65¢

Order from

NATIONAL FEDERATION OF MUSIC CLUBS

445 West 23rd Street, New York 11, N. Y.

The

Grass Roots Opera Handbook

compiled by

MR. A. J. FLETCHER

National Chairman, Opera Workshops
features

valuable suggestions for organizing
and promoting a Grass Roots
Opera company in your own com-
munity as well as
a comprehensive and up-to-date list
of operas suitable for your use

Price 30¢

Order from NFMC Headquarters

445 W. 23rd St., New York 11, N. Y.

For State Extension Workers:

Miniature Extension Folder

A handy leaflet, revised last year,
outlining the What, Why and How
of Federation membership.

Single copy, 5 cents

(in quantities of 10 or more,

2 cents each)

Order from NFMC Headquarters

445 W. 23rd St., New York 11, N. Y.

1952-1959

Hymn of the Month Lists

4¢ each

A list giving the titles of the Hymns of the Month
selected by Mrs. Roscoe Clark for the 1958-1959
season, including references to the various stand-
ard hymnals in which each is published.

Hymn of the Month Stories

25¢ each

A brief outline sketching the background of each
of the current year's Hymns of the Month. (In
quantities of 10 or more, 15¢ each.)

Order from

NATIONAL FEDERATION OF MUSIC CLUBS

445 West 23rd Street, New York 11, N. Y.

FEDERATION INSIGNIA and CLUB SUPPLIES

Needful in Promoting
Your Activities

Attractive and appropriate merchandise for any and all occasions—for your Home—for your Office—for Seniors—for Students—for Juniors—for STATE CONVENTIONS and SPECIAL EVENTS.



WEAR AND DISPLAY FEDERATION INSIGNIA



LIFE MEMBER GUARDS

As a special identification for our many Life Members in the NFMC we can now offer a very attractive guard and chain to attach to former emblems or to be worn alone. The guard is equipped with a safety catch and the chain has a small ring to attach to another pin if so desired.

PRICE \$2.75

Including Tax

Send all orders and inquiries to
The NEW Custodian
of Insignia

MRS. NINA P. HOWELL
The Touraine
1520 Spruce Street
Philadelphia, Penna.

IMPORTANT NOTICE!

Effective August 1: All orders for Insignia must have 35c added to cover mailing charges. For Gadget and Composers Jewelry add 15c per package.

WONDERFUL — NEW

Gold-plated jewelry with bas-reliefs of Great Composers on medallions. Five-Composer Bracelet, \$5.00; Earrings (but an or drop), \$3.00; Pin, \$2.00; Large Compact, \$3.50; Cuff Links, \$3.00; Key Chain, \$2.50; Tie Clip, \$2.00. Specify Beethoven, Mozart, Haydn, Liszt, Schubert, when ordering. Tax included.

Silver Clasp Ring, 2 Clefs, \$1.75 also Sunray Compacts with Clef, \$2.50
Copper, Earrings, Piano or Clef, \$1.75 Matching Pins, Large Piano or Clef, \$1.75

with Federation Emblem
Exquisite Charm Bracelet, Harps, Clefs, Trumpet, set with Cultured Pearls, \$5.00
Junior Charm Bracelet, \$3.50. Lovely Emblem Pins from \$1.50 to \$27.50
Real Leather Purses with Bill Compartment, \$2.75 (Red only)
Dainty 2-inch Calendars (Gold Piano Imprint) 8 for 50c (Blue, Yellow or Green)
Bookmarks (Celluloid Daggers with Piano Imprint) Red, Green, Blue, 12c each
Triangle Coin Purse (Red Plastic) with Piano Imprint (2 inches) 20c each
Fascinating Charms—Piano, Guitar, Banjo, French Horn, Triangle, Bell, gold or silver finish 50c each

Tax included

TROPHY CUPS BEARING THE FEDERATION EMBLEM



Sun-Ray Metal Trophy Cup
6"—\$7.50
7 1/4"—\$10.00
9 1/2"—\$12.50
11 1/4"—\$15.00
Engraving 10c per letter

Silver Plated Trophy Cup
10 1/2"—\$14.50 Incl. Tax
13"—\$19.75 Incl. Tax
16"—\$25.75 Incl. Tax
19"—\$33.00 Incl. Tax
Engraving 10c per letter.

The awarding of trophy cups is a great stimulus to earnest work in music and the advancement of the purposes of the various Clubs. They may be cherished for a lifetime by the winner and each time they are displayed serve to show the high esteem in which the Federation and its purposes are held by its members.

OTHER DESIRABLE PURCHASES

RECENT REVISED PRICE LIST (Including Federal Tax)

Junior Pin	\$ 1.50
Senior Pin	1.50
Junior President	2.75
Junior Award	1.65
Junior Counselor	2.75
Student Musician	1.65
Junior Club	2.20
Senior Club	2.20
Gold Member's Emblem	8.75
Gold Gavel Emblem	11.50
Gold Gavel—(Pearl setting)	13.75
Gold Gavel—(Sapphire setting)	13.75
Diamond Gavel	27.50
Gold Filled P. P. A. Emblem	3.30
10k. P. P. A. Emblem	6.60
Junior and Senior Identification Bracelets	8.80
Guard Chains also in gold	3.30
Friendship Emblem (clasped hand)	4.40

REVISED LIST—PERSONAL & CLUB SUPPLIES

Double sheet large—(blue-gold)	\$2.00
Single sheet P.P.A.—(blue emblem)	1.65
Single sheet—(blue emblem)	1.65
Senior semi-note—(blue emblem)	1.65
Junior semi-note—(blue emblem)	1.65
Seals—(large or petit)	50 for 1.00
Seals—(Junior)	50 for 1.00
Place cards—(blue emblem)	(25) 1.00
Place cards—(P.P.A. emblem)	(25) 1.00
Plated Safety Guard	1.50
10k. Gold Filled Numeral Guard	1.65
Gold Filled Life Member Guard	2.75
10k. Gold Member Pin, diamond set	24.75
Emblem Interpretation Paper Weights	
Price postpaid	1.00
Place cards, silver with blue (25)	1.00
Introduction cards (25)	.75
Emblem Cuts (three sizes)	1.00
Emblem Cuts (set)	2.50
Scrapbook Refills (10 pages)	.50
Federation Scrapbook bearing Emblem for Junior or Senior Clubs	1.00

Note:—Following tax to be added to above
Missouri State Tax 2%
Pennsylvania State Tax 3%

NATIONAL FEDERATION OF MUSIC CLUBS

